JULY 1975 75p

EARLY MUSIC

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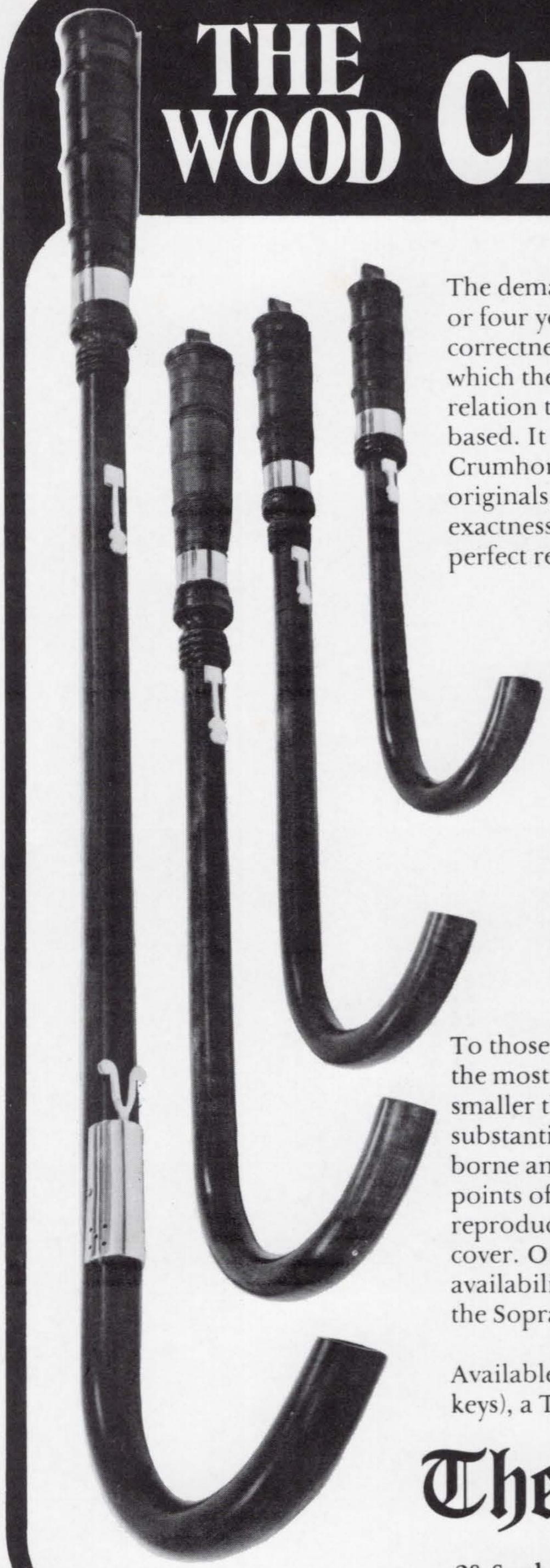

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EARLY MUSIC

edited by J. M. Thomson · VOL 3 NO 3 JULY 1975

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Editors and impresarios sometimes promise marvels that infinitely recede. We apologize to readers who were looking forward to the second part of the lute revival this month. Union difficulties within the printing industry made it advisable for us to postpone this until October, when it will appear with all its promised attractions, including James Tyler's history of the renaissance guitar.

This issue brings several new features, however. We start retrospective record surveys, with David Fallows on the music of the Trecento. Howard Mayer Brown, who follows in October, contributes the first guest editorial on a topic that we hope will be pondered in music colleges, academies and conservatoriums throughout the world. We hope our single subscribers in Iceland and Israel will bring it to the attention of their

Cover: The car of Diana, the car of Apollo and the ship of Charles V, from Denis van Alsloot's 'Ommeganck' (procession) of 31 May 1615, representing the Triumph of the Archduchess Isabella, who commissioned this vivid painting of a magnificent baroque procession. In the foreground Diana, decorated with stars to show she is Queen of the Night, with her Nymphs, have come to honour the Archduchess. They allude to her skill in shooting down the popinjay. On the middle car, Apollo plays the harp, surrounded by his Nine Muses. The third car, unlike the other two which were freshly-built for the occasion, was an old one, greatly admired and refurbished for the Madonna and Child, with a court of ladies and a few shipboys pretending to adjust the rigging and control the rudder. Full details of the whole procession can be found in James Laver's Isabella's Triumph, *the Faber Gallery, London, 1947. See page 327 for the complete painting.*

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respective musical administrators. Guest editorials will continue whenever suitable subjects arise. Readers may feel spurred on to take part in 'Talking Points', a short statement on a controversial theme, which begins on page 242. The checklists of recordings, incidentally, will not be dropped: they will continue as long as they are found useful.

Musicians involved in early music, although sometimes accused of musical and political escapism, are also involved in the real world, however philosophers may interpret its substance. It is in this spirit of involvement that we shared the sufferings in South East Asia that we were witness to during April, from the safety of a western capital. The chilling photograph of two blinded young musicians in a Sunday colour supplement symbolized tragedies that became common, but never commonplace. Impotent in any direct sense we might have been, but concern and compassion are their own arbiters, in whatever universal reckoning ever takes place.

JMT

Training early musicians

Early music is flourishing as never before. London, New York, Vienna and various other world capitals all have in residence several local professional early music ensembles. Concerts are usually well attended and often enthusiastically received. A number of regularly constituted viol consorts have by now been formed. Competent lutenists are no longer as scarce as hens' teeth. And choral groups in concert halls, churches and universities frequently sing the greatest masterpieces of the Renaissance, by Dufay, Josquin, Lasso, Byrd and others. Baroque choral music has almost become a part of the standard repertory. In addition to professional ensembles, groups of dedicated amateurs and some, including both professionals and amateurs, meet regularly to play and sing in every city of the western world. All this activity is impressive. Much of it is serious and well meaning, and many 'early musicians' maintain a remarkably high level of standards.

As encouraging as the early music scene looks, however, we should not congratulate ourselves prematurely or feel complacent about how healthy the situation is. It is not and will not be until a fully professional cadre of performers exists whose standards are as high as those of musicians in symphony orchestras and chamber music groups. And we shall not reach that goal until there are better means available for training early musicians.

In the first place standards of performance need to be established and maintained in colleges of music that are as high for the lute, viol, recorder and so on, as they are for the piano, violin and flute. It is encouraging that some colleges of music are finally beginning to admit students to learn viols and lutes as first-study instruments, but how many institutions can claim that they make demands on their early musicians as rigorous as those for 'normal' instrumentalists? We are surely past the time when every viol player is a cellist manqué, and every recorder player someone who could not quite make the grade as a flautist.

More important, though, we need to organize special programmes of instruction for early musicians. Aside from the basic training in musician-

ship that we should all have received, whether we compose, perform, conduct, or even, God forbid, pursue a career in musicology, players and singers of early music need to follow a course of study as clearly designed for their own particular requirements as those programmes already in existence for training orchestral musicians. For example, they need courses in the history of music so that they have at least a nodding formal acquaintance with the works of the great masters of the Middle Ages and the Renaissance. Whatever their special competence, performers should know the music of Machaut, Dufay, Josquin and Byrd at least as well as concert pianists and orchestral violinists know the music of Mozart, Haydn and Beethoven.

Since performers in past times enjoyed more freedom to 'interpret' the written notes than, for example, modern orchestral players have, they must receive special training to teach them how to collaborate with the old masters; they need to become, as it were, 'practical musicologists'. Performers should know enough about earlier forms of notation, for instance, to be able to evaluate for themselves what modern editors have done in preparing new editions of old music. Even more crucial, performers should have some experience in playing direct from medieval and renaissance manuscripts and printed books (or at least facsimiles of them) so that they understand the sorts of problems early musicians faced, and are thus better able to know what was possible or impossible, what permissible and what necessary. Certainly early musicians need to find out what principles govern modern editors in deciding how syllables of text fit the notes in vocal music. They may well be shocked to discover how often the text has been added in hit-or-miss fashion almost as an afterthought by some 'ivory tower' musicologists, but in any case they may often be able to come up with solutions that better fit their own voices. Early musicians must know the principles by which unspecified accidentals are added to the written notes, if only so that they can occasionally change the 'sacred' versions authorized by the authorities without feeling guilty and with some degree of confidence that they are only doing what by right the composer would have expected them to do. Early musicians must know how and when to embellish their melodic lines with graces and divisions—and the difference between what is appropriate for an early 14th-century composition and one written in 1590—and they should be sensitive to the diverse requirements of scoring early and late pieces for voices, instruments, or some combination of both. In short, it is hard to escape the conclusion that the most convincing (or at least convinced) performances of early music will be those by musicians who have made their own 'editions' of the music they play, whether or not these are actually written out or merely agreed upon in rehearsal. Teaching performers to do such things, moreover, should be extremely stimulating for a musicologist, for he will certainly learn as much as his students.

We should be delighted that early music flourishes, in its own non-establishment way. And we should be delighted that some colleges of music are beginning to admit the validity of training early musicians. But at the same time, we should ask them to raise their playing standards and beg them to institute a supporting programme of instruction that will prepare their students satisfactorily for a demanding professional life.

HOWARD MAYER BROWN

Secular musical practice in sacred art

EMANUEL WINTERNITZ

The study of secular music in the Middle Ages faces two grave problems—the scarcity of surviving instruments and of pertinent, precise information. This may seem surprising when we know that Europe in the Middle Ages teemed with music and abounded with musical instruments of many shapes, sounds, and functions. Nonetheless, only a handful of medieval instruments have survived. Climate, war, iconoclasm, neglect—all have taken their toll. Also, fragile tools die not only by neglect, but also simply from being played.

One could also turn to treatises on music and on musical instruments and their playing methods (and to references in literature), but here we find another lacuna. Medieval treatises generally focus on problems of harmony and theories of musical proportions. They reveal little about performance; the techniques were taken for granted and even if occasionally some information as, for instance, about tuning of the rubeba and of the viella is provided, as in the famous *Tractatus de Musica* by Hieronymus de Moravia from the time of Thomas Aquinas, we find nothing about playing methods, the manner of stopping and bowing or about shape and structure of the instruments. Even if such descriptions were given, information can rarely be exact. How can words describe precisely the curvature of fingers acting on a keyboard or stopping strings, or holding a bow—or the shapes of an instrument or of a singing mouth, or of the lips of a trumpet player? Here, pictures are better than words. In Goethe's words, 'Language cannot express the individuality of the phenomenon (*das Individuelle der Erscheinung*), the specific.' Our words for the species are always general. Goethe was delighted when he saw the lithographs of Delacroix, illustrating scenes from his *Faust*, he felt that his words had become more vivid, 'translated' into pictorial details.

Thus, for reliable information, the historian of music must turn to representations of musical scenes in painting, sculpture, and other branches of the visual arts. It is important in this connection to remember that for many centuries most figurative art (sculpture, wall paintings, altar pictures, illuminated manuscripts) was devoted to sacred topics and therefore controlled by the ecclesiastic authorities. It was the priests or theologians who determined the choice of themes and advised the artists on many details of execution. How much portrayal of secular life, for instance of musical life, is included in the sacred works of art remains a problem for the historian of music and his critical interpretation of the visual evidence. If sacred painting depicts the heavens, with the angels singing and playing, how much reliable information can we expect to find there about secular music? Did the painters simply transfer earthly ensembles, profane or ecclesiastical, into the celestial spheres? Or did they expect the angels to be unhampered by the earthly laws of acoustics, to play special celestial instruments, and to perform in groups of ensembles unknown in earthly practice? Were the artists able, then, to follow their unbridled imaginations and to compete with the mystic and poetic interpreters of the Scriptures, filling the heavens with fantastic shapes and other objects never seen on earth?

The musical topics in the visual arts of the Middle Ages were for a long time limited to illustrations of the Scriptures, especially of Psalms 43, 71, 92, 108, 147, 150, and of apocalyptical themes. The apocalyptical subjects were:

1. The seven angels with trumpets (Rev. 8: 2,6)

The Virgin and Child Surrounded by Angels *by Geertgen tot Sint Jans, the Netherlands, 1465-1495 (Museum Boymans-van Beuningen, Rotterdam).*

2. The seven holy men playing instruments in front of the Lamb (*numeri habentes cytharas*).
3. The two figures flanking each of the animals with the Lamb (*tenens cytharam* in Spanish Beatus manuscripts, represented with long-necked fiddles).
4. The seven holy men, *stantes super mare vitreum habentes cytharas* (Rev. 15: 2).
5. The Twenty-Four Elders surrounding Christ in Glory (Rev. 5: 8). For the organologist, this theme is by far the most rewarding of the apocalyptical visions.

In illustrating these texts, the artist was usually not free. The interpretation of the Scriptures and of other ecclesiastical texts was provided to him by the Church. He depended on the guidance and often on strict instructions from the ecclesiastical authorities. Yet, within these limits, the artist achieved some freedom by the very nature of his medium, painting or sculpture. Where the Scriptures, the theologian, or the poet used words, the painter and the sculptor were permitted and, of course, expected to add details to create a lifelike, sensuously convincing appearance. For this task, they often turned to mundane objects, for instance, musical instruments. The Twenty-Four Elders depicted in miniaturès of Beatus manuscripts, such as those in the 17th-century manuscript of St Severus in the Bibliothèque Nationale, Paris, all hold the same kind of instrument—usually vielles of their time. But, as soon as sculptors were commissioned to create the multitude of elders in the portals of the abbey church of Moissac and other Romanesque churches, the natural artistic tendency toward variety gained the upper hand, and though all the elders retain the vielles as their attributes, these instruments were sculpted in many variants (different contours, different number of strings, different shape of sound holes, etc.).

Later, when the elders are shown in the Portico de la Gloria of Santiago de Compostela they play different instruments including harp, psaltery, organistrum, vielles, and others: a full irruption of secular musical tradition into the realm of sacred art. The sculptor simply took what was familiar to him from his everyday environment, and also familiar to the faithful who felt invited to the church by this concert of the elders.

At this point, one may ask how strict the distinction was between sacred and secular musical practice and whether the instruments depicted in sculpture outside were actually played in church and participated in the liturgy. This is a difficult chapter in the history of church music, revealing the slow, gradual, and hesitating admission of instruments into the service. The Sistine Chapel is still restricted to vocal music, and the organ, today, the proverbial queen of instruments, was banned from church for centuries because in Imperial Rome, the hydraulic organ had provided the customary musical accompaniment to animal and gladiator fights in the circus and, probably, the musical background to the martyrdom of Christians.

The liturgical and moral value of music and its instruments have been discussed and re-examined by the Church with ever-changing results from the early fathers up to our times. The following statements from the early history of sacred music reveal the ambivalence. Clement of Alexandria in the 2nd century told the members of his flock that they should accompany their singing with instruments: 'You do only what the just Hebrew King, David, did with God's approval.'

Left: *King David with musicians by B. Antelami, Parma Baptistry.*
Below: *Two Elders from the Abbey of Moissac with vielles, one of which is bowed.*

Saint Augustine, himself a great connoisseur and theorist of music, was sterner, despising oboe and kithara players as vulgar. Still we find some ambivalent feelings in his *Confessions:* 'Sometimes I would wish that all the sweet melodic songs which David's psalter sounded should be kept away from my ears and that of the Church; and in such moments it would seem less dangerous to me what I heard about Bishop Athanasius of Alexandria, namely, that he had the singer (lector) sing the Psalm with such moderation of verse that it would amount to reciting rather than singing. But, on the other hand, I remember the tears to which I was moved by church songs, the time after I regained my Faith.'

The apocalyptic elders are not the only topic in the Scriptures that admits secular instruments. There are also themes from the Old Testament: King David, as a musician, and the Psalms, especially Psalm 150; furthermore, outside the Scriptures, the many secular musicians depicted in miniatures in the Cantigas de Santa Maria of the 13th century; the angel concerts accompanying Marian themes, such as the Annunciation, the Nativity, the Death of Mary, the Assumption, the Coronation, and others; and the drolleries. We may examine one or two examples from each of these topics.

King David is frequently shown in illustrated manuscripts, playing an instrument and surrounded by other musicians, usually vielle players (*viellatores*), and jugglers (*joculatores*). David's instruments and those of his entourage invariably are real, not fantastic, instruments from the secular realm such as rotta, harp, psaltery, vielle, and various wind instruments. In a manuscript in the British Museum (Cotton Ms. Tib. CVI, folio 30 v.),

he plays a Romanesque harp; the Holy Ghost hovers over him as a source of inspiration. Among the retainers, we recognize a vielle player and a juggler manipulating three balls and three knives. The most majestic and, at the same time, subtle representation of the Rex Psalmista is in the relief by Antelami from the end of the 12th century, in the baptistry of Parma. The large musicians, flanking the king, play instruments sculpted with great precision: a bowed, four-string vielle and a cittern.

The Cantigas de Santa Maria, a large collection of Spanish monophonic songs of the 13th century, praising miracles of the Virgin Mary, reminiscent of the *Miracles de Notre Dame* by the Provençal trouvère, Gautier de Coincy, were collected for Alfonso X el Sabio, King of Castile and Leon. After having reconquered Seville from the infidels, King Alfonso had become enthusiastic about the Moslem civilization and kept Moorish musicians at his court. The forty illustrations of the Cantigas depict instrumentalists (Christians as well as Moslems) most of these showing two players, side by side. These miniatures represent the richest instrumentarium depicted at that time, reflecting with unsurpassed exactness the secular usage at the court of Alfonso X. They are, therefore, a main source of actual instrumental practice of the 13th century.

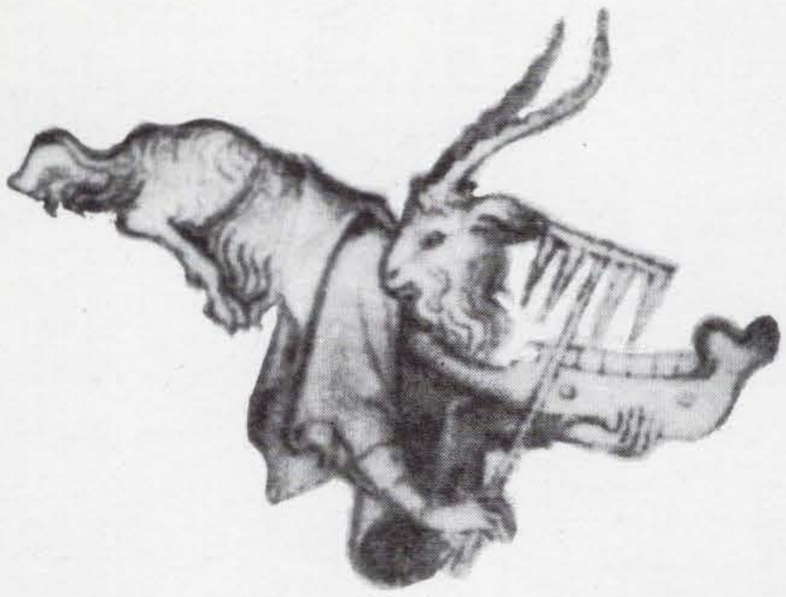
From the middle of the 13th century on, there is an enormous invasion of musical angels into Christian imagery, in some regions slowly, in others with astonishing speed. The main factor is the strong turn toward the cult of the Virgin Mary. Browsing through hundreds of angel concerts between the middle of the 13th and the middle of the 14th centuries, one finds most of them related to the topics of the Nativity, Adoration of the Child, Ascension, Assumption, Coronation of the Virgin, Mary in Glory, Mary in Paradise, and the *Sacra Conversazione*. The strict monastic discipline, chiefly Dominican and culminating in St Thomas' *Summa*, aiming at a consistent metaphysical system and given to epistemological speculation, was counteracted by the mystic trend of the Franciscan movement given to miracles and visions, approaching the supernatural in highly poetical images, through words and pictures and through musical sounds.

There is a direct line from St Francis' *Canticle of the Sun* and from the Franciscan ideas in the teachings of Bonaventure to the poems of the Franciscan, Jacopone da Todi, who wrote the famous *Stabat Mater*, besides many other hymns in honour of the Virgin; and later to the stories of the Virgin and of saints which were compiled in the *Legenda Aurea* of Jacobus de Voragine. The ground was also prepared by the chivalrous exaltation of woman by troubadours, trouvères, and minnesänger.

This turn toward Gothic poetry and especially Mariology and its interrelations with the Franciscan movement would alone explain the presence of angels near the Madonna, glorifying her by voice and instruments. But it would not sufficiently explain the sudden appearance of large angel choirs and angel orchestras. Here we have to look for another phenomenon and we find it in the evolution of polyphony in France and Italy, one of the most crucial turns in the history of medieval music. The development and spread of polyphony is exactly contemporary with the invasion of the angel concerts into late medieval painting, and this, in all likelihood, is more than a coincidence.

For large groups of angel musicians accompanying the Assumption and the Coronation of the Blessed Virgin, the painter, unfamiliar with the instruments played in heaven and lacking instructions from his clerical

Facing page: Mary, Queen of Heaven, *by the Master of the St Lucy Legend, Bruges, Flanders, c.1485 (Samuel H. Kress Collection, National Gallery of Art, Washington, D.C.).*



A goat bowing a jawbone with a rake, from one of the many illuminated pages by Jean Pucelle in the Hours of Jeanne d'Evreux, *Paris, 1325-28 (The Metropolitan Museum of Art, The Cloisters Collection).*

advisers, must have turned naturally to the large number of instruments known to him from secular usage. Thus, he just lifted them from earth into paradise. But, while the shape of the instruments and their playing manner are portrayed with such precision as to please the eye of every historian of instrumental music, the grouping of the musicians and their combination into ensembles is often far from being true to real practice. And it is here where the iconology of music has to exert much criticism.

A comparison between two extraordinary 15th-century paintings, both devoted to the Virgin Mary, may illustrate our problem: the first, by Geertgeen tot Sint Jans, shows the crowned Virgin with the Infant, enshrined by dense clouds of angels, performing angels—in fact, the largest accumulation of instruments depicted at the time. While the painting echoes Gothic tradition in many ways and reveals some familiarity of the painter with the Pseudo-Areopagitan and the Thomistic doctrines (the consonance of instruments symbolizing God as the prime mover of the universe), the single instruments are shaped after early earthly models and the same is true of the manners of performance, notwithstanding the small size of the whole painting.

The second painting, the *Assumption and Coronation of the Virgin* by the Flemish Master of the St Lucy Legend, combines in a unique and complex composition, views of the outer and inner heaven. The Virgin, rising to heaven, is accompanied by many angels; eight carrying her, four singing, eight playing instruments. Portrayed with minute care, they could never form a convincing earthly ensemble, i.e. corresponding to Flemish practice at the painter's time. The eight instruments, including three shawms and a trumpet, would overpower the four singers. The inner heaven, visible through a hole in the clouds, shows God the Father and Christ holding the crown and the Dove hovering above. Here, the proportion between the two groups of performers, eleven singers and six players of soft instruments, is realistic, i.e. corresponding to profane usage.

The last type of pictures that we have to mention in our search for traces of secular musical practice within sacred art are the drolleries—that puzzling branch of medieval imagination where the sacred and the unholy are in close proximity. If offers an untamed ocean of life, full of wild and fantastic creatures, pipes and drums, satyrs and nymphs, jugglers and beggars, foaming with sin and sex, and all this on the margins and between the lines of sacred texts. The pages of Books of Hours admit a crowd of whimsical and funny creatures, laymen and clerics and dream-borne compound animals, such as lion-reptiles and snake-goats, dragons with monk heads and friars with the hind legs of beasts of prey, mingling with the innocent beasts of the woods and fields, hare and deer, birds and monkeys. There are also peasants, shepherds, knights, jugglers, and acrobats. This multitude of creatures inevitably includes many musicians with their instruments, and it is here that we find, besides fantastic instruments and playful creatures, many exact portrayals of secular instruments and players of the time.

The themes of sacred art listed above, while not the only ones, are probably the most rewarding for the historian interested in the secular music of the Middle Ages. Extricated with delicacy and a critical eye from their celestial environment, they will help to complete our notion of profane musical life and thereby reduce one of the large gaps in musical history of the Middle Ages.

Emanuel Winternitz, Curator Emeritus of the Musical Instruments Collection at the Metropolitan Museum of Art, New York, is also working at present on Leonardo da Vinci as a musician.

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Performance practices in the frottola

An introduction to the repertory of early 16th-century Italian solo secular song with suggestions for the use of instruments on the other lines

WILLIAM F. PRIZER

The *frottola*, the secular song of early 16th-century Italy, flourished from around 1490 to 1530. The centres of its cultivation were chiefly the smaller courts in the north-east of the peninsula—Ferrara, Urbino, Padua, and, above all, Mantua. Left to the modern-day performer is a large corpus of elegant works, much of which is available in modern edition,[1] by a wide variety of composers. The most important of these were Marchetto Cara (*c.*1470-1525), Bartolomeo Tromboncino (*c.*1470-after 1535), Michele Pesenti (*c.*1470-after 1524), and Filippo de Lurano (*c.*1475-after 1520).

Before he starts performing these works, the modern musician must make several crucial decisions; among those most important are the relationship of rhythm to metre, the medium of performance, the technique of ornamentation, the problem of text underlay, and the interpretation of the Italian poetic forms.[2]

Frottole are generally short compositions whose texts, written in the Italian *formes fixes*, are most often courtly in tone and amorous in language. The length of the musical phrases is dependent upon that of the poetic lines, since most *frottole* employ a text setting that is more or less syllabic. Written for four voices, the *frottola* has a vocal *cantus* part that is rather conjunct and lies within the range of an octave. Below this are the *altus* and *tenor*, which either are rhythmically active and produce thereby a texture of non-imitative polyphony (much like the 15th-century chanson), or else move in the same note values as the *cantus*, producing a homorhythmic texture. Finally, a 'functional' *bassus* rounds out the structure; it too alternates in style between rapid passages and slow-moving sections, the latter in fourths, fifths, and seconds. The harmonies are generally full, most often including both the third and fifth.[3]

The rhythmic nature of the *frottola* strongly affects the performance, both within the *cantus* and in the lower voices as well. Most of the works are written in duple time, the mensuration being either ¢ or C; many compositions, however, have a rhythmic logic that is opposed to the metre. Phrases tend to begin in duple time, to move to a triple, hemiola-like rhythm for the middle of the phrase, and then back to two for the typical feminine cadence (Ex. 1: ˈ = the rhythmic stress):

Ex. 1. Marchetto Cara: 'Io non compro più speranza'
(*Frottole, libro primo*. Venice: Petrucci, 1504)[4]

Others, however, are completely in duple time; the combination of word-stress and the logical rhythmic grouping of the melodic line usually makes clear the rhythmic nature of the work.

The *frottola* appears to have been solo song, that is, only the *cantus* was sung. This is apparent both from the layout of the original sources, in which only the top voice contains the entire text, and from the nature of the lower voices, to which the text can be added only with difficulty. The *bassus* often contains too few notes to accommodate the verses, whereas the *altus* and *tenor* contain too many. In addition, the middle voices tend to elide interior cadences and to span a rather wide range. Documentary evidence from Mantua, the centre of *frottola* production, tends to confirm a solo practice, rarely mentioning more than one singer

Textual and musical form in the Frottola

Text Form	Published Appearance	Manner of Performance
1. *Barzelletta* with 2-line *volta*, only *ripresa* and refrain set	1 2:‖:3 4 | 1 2′	*Ripresa* 1 2 3 4 — *Refrain* 1 2′ / a b b a — a b *Piedi* ‖:1 2:‖ / c d / c d *Volta* 3 4 / d a *Refrain* 1 2′ / a b
2. *Barzelletta* with 4-line *volta*, only *ripresa* and refrain set	1 2:‖:3 | 4:‖:1:‖:2′	1 2 3 4 1 2′ / a b b a a b ‖:1 2:‖ / c d / c d 3 ‖:4:‖:1 :‖2 / d e a b / e a
3. *Barzelletta* with 2-line *volta*, both *ripresa* and stanza set	1 2 3 4 | 5 6:‖:7 8 | 1 2′	1 2 3 4 —— ‖:5 6:‖ 7 8 1 2′ / a b b a a b c d d a c d
4. *Barzelletta* with 4-line *volta*, both *ripresa* and stanza set	1 2 3 4 | 5 6:‖:7 | 8:‖:9 | 1 2′	1 2 3 4 —— ‖:5 6:‖ 7 ‖:8:‖ 9 1 2′ / a b b a a b c d d e a a b c d e
5. *Strambotto*, only 1st couplet set	1 2	‖:1 2:‖ / A B / A B / A B / C C
6. *Strambotto*, 1st and last couplets set	1 2:‖:3 4	‖:1 2:‖ 3 4 / A B C C / A B / A B
7. *Strambotto*, entire strophe set	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8 / A B A B A B C C
8. Sonnet, 1st quattrain set	1 | 2:‖:3	1 ‖:2:‖ 3 ‖:1 2 3:‖ / A B A C D C / B C D C / A B A / B Da Capo
9. Sonnet, 1st quattrain and 1st tercet set	1 2 3 4 | 5 6 7	‖:1 2 3 4:‖:5 6 7:‖ / A B B A C D C / A B B A C D C
10. *Capitolo*	1 2 3 | 4	‖:1 2 3:‖ 4 / A B A / B C B / C D C . . . Y Z Y Z
11. *Oda*	1 2 3 4	1 2 3 4 / a b b c / c d d e etc.

Key

numerals = musical phrases

2′ = extension of 2nd phrase of music

letters = poetic lines and rhyme scheme (capital letters = lines of 11 syllables; lower case letters = lines of less than 11 syllables).

Title page of Andrea Antico's Canzoni nove, *Rome, 1510.*

1

at each performance. It is also clear from Mantuan documents that women as well as men might have sung the works. For example, Marchetto Cara's first wife, Giovanna Moreschi of Novara, was a professional singer employed in Mantua during the early 16th century.

It should not be supposed, however, that all-vocal performance of *frottole* did not take place. The title page of Andrea Antico's *Canzoni nove* (Rome, 1510) shows four singers reading off the typical small, oblong choirbook of the *frottola* prints (I), and a small number of *frottole* have texts printed in the lower voices. Thus, in Pesenti's *barzellette*[5] 'Questa è mia l'ho fatta mi' and 'S'io son stato a ritornare', the refrain is texted in all parts. Cara's 'Forsi che sì' has a dialogue between the *cantus* and the inner parts (Ex. 2), and Sambonetti's *Canzoni, sonetti, et frottole, libro primo* (Siena, 1515) contains no less than thirteen works in which at least one of the lower voices is texted.

Ex. 2. Marchetto Cara: 'Forsi che sì, forsi che no'
(*Frottole, libro terzo*. Venice: Petrucci, 1505)[6]

Finally, virtually all of the *villotte*, frottola-like settings based on popular melodies, were apparently intended for an all-vocal performance. The popular tune lies generally in the *tenor*, and the *cantus* often does not include the entire text. Others feature dialogues between upper and lower voices.[7] These works must be regarded as representative of a small

2

Shawms, sackbuts, and trumpets in outdoor festivities; detail from Gentile Bellini's Procession in Piazza S. Marco *(1496).*

group of exceptions, however; even those more homorhythmic compositions to which texts may be fitted in all parts were more likely intended for solo voice and lira da braccio in the style of the 15th-century improvisators.

Granted that the *cantus* was in general the only vocal part, what sort of instruments should be used for the other lines? The following are several suggestions for performance: (1) the top voice may be sung and the lower voices played on a consort of like instruments; (2) the top voice may be sung and the lower voices played on a consort of mixed instruments; (3) the top voice may be sung and the lower voices played on a plucked chordal instrument; (4) the top voice may be sung while all voices are played on a keyboard instrument; (5) all voices may be played on soft or loud instruments; (6) all voices may be played on a chordal instrument; (7) one instrument may play the *cantus* while a chordal instrument plays the lower voices.

In general, louder instruments such as shawm and rauschpfeife should be reserved for *villotte*, carnival songs, and those *frottole* with more boisterous, popular texts. (See illustration 2 for shawms, sackbuts, and trumpets in outdoor festivities.) Almost all contemporary accounts of the performance of *frottole* refer to their delicate nature, often indicating also that they were sung in small rooms (*camerini*).

Whether full or mixed consort should be used in the *frottola* is prob-

lematic. Howard Brown has shown that the 16th century (and particularly the first half of the century) might be called the 'consort period' and that the most popular combinations were full consorts doubling voices.[8] However, the roots of the *frottola* are in the late 15th century, and, although simpler, the genre is similar to the Burgundian chanson in texture, for which Brown suggests that mixed consorts be used.[9]

In general, mixed consorts are to be preferred in those works which feature a high degree of non-imitative polyphony so that the individual lines are more clearly differentiated. Mixed consorts that are particularly apt for the performance of *frottole* include ensembles of viols and flutes or recorders, or consorts made up of louder instruments such as crumhorn and cornett. Capped double reeds (crumhorn, cornamuse, etc.) often are not suitable for the inner parts, as the range exceeds their modest ninth, and indeed sometimes exceeds the range of an eleventh that modern-day extensions give the instruments. Double-channelled capped reeds, such as the kortholt, do have the requisite range and may be considered, although there is no documentation that they were used in the performance of *frottole*.

Another viable possibility is the mixed consort of cornetti and sackbuts that had moved indoors by the 16th century.[10] In most *frottole*, however, the *altus* must be played by either a tenor cornett or sackbut, as the range of this part is generally too low for the cornett in a.

For those *frottole* that contain a large amount of note-against-note writing and perhaps also for later *frottole*, full consorts should be considered. These consorts could include flutes, recorders, or viols. Viols seem particularly appropriate for the performance of *frottole*, as Isabella d'Este at Mantua owned a consort of the instruments by 1495.

Whatever ensemble is chosen, care should be taken that both *tenor* and *bassus* sound in the same octave, for voice-crossings are frequent in the *frottola*, particularly at cadence points where the typical 'octave-leap' cadences are often found. Here, the *bassus* leaps an octave while the tenor descends a step and forms the root of the final sonority (Ex. 3). If the two parts were not in the same octave, a second-inversion triad would result:

Ex. 3. Bartolomeo Tromboncino: Final cadence of 'Dolermi sempre voglio' (*Frottole, libro nono*. Venice: Petrucci, 1509)

Chordal instruments were also used in the performance of *frottole*. Lute was used both with voice (in which case the lute would omit the *altus* and play only the *tenor* and *bassus*) and in solo instrumental performance.[11] Documents also suggest that two lutes might have been used. In this case, it is probable that one lute would concentrate on the embellishment of the *cantus* while the other would play the lower parts.

3

Harp, spinettino, and lute from intarsia door in Isabella d'Este's grotta nuova, *Palazzo Ducale, Mantua.*

Another chordal instrument that probably saw use was the harp. When included, it must have functioned much like the lute, omitting the *altus*. A small harp is included in an *intarsia* on the door of a cabinet in Isabella d'Este's private apartments in the Ducal Palace at Mantua (3).

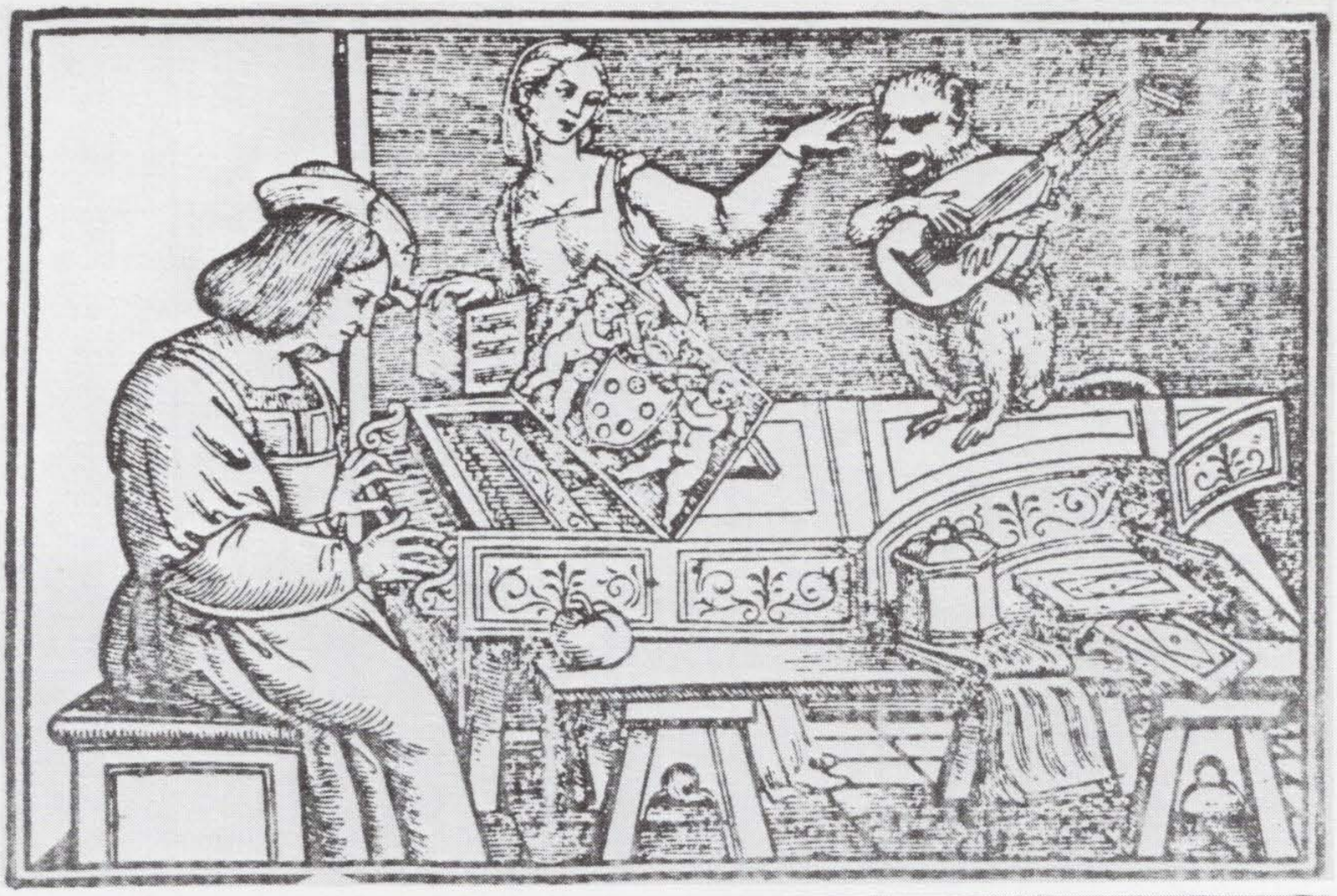
Finally, both chamber organ and harpsichord were used. Andrea Antico published *Frottole intabulate da sonare organi, libro primo* (Rome, 1517), containing *frottole* intended for keyboard performance. Although organ is specifically referred to in the title, the woodcut on the title page shows a typical Italian single-manual harpsichord (4). (According to Plamenac and Radole, the harpsichordist represents Antico himself, whereas the displeased lady and monkey-lutenist represent the performers of the rival Petrucci's lute intabulations.[12]) Antico's intabulations are for keyboard instrument alone; if used with a singer, it is probable that the organ or harpsichord should still double the *cantus*.

Ornamentation was apparently used often in *frottole*. This tendency is generally seen in instrumental versions, although some works also show vocal embellishments.[13] The Capirola lute manuscript shows a great deal of ornamentation of the *cantus*, and Antico's organ print, referred to above, demonstrates a high degree of decoration both in the *cantus* and in the lower parts. Many of these ornaments are suitable for voice as well as instruments. The following are some suggestions for ornaments taken from the Antico print:[14]

Ex. 4. Typical cadential ornaments (*Frottole intabulate da sonare organi, libro primo* (Rome: Antico, 1517)

Ex. 5. Typical ornaments within phrases (*Ibid.*)

Title page of Andrea Antico's Frottole intabulate da sonare organi, libro primo, *Rome, 1517.*



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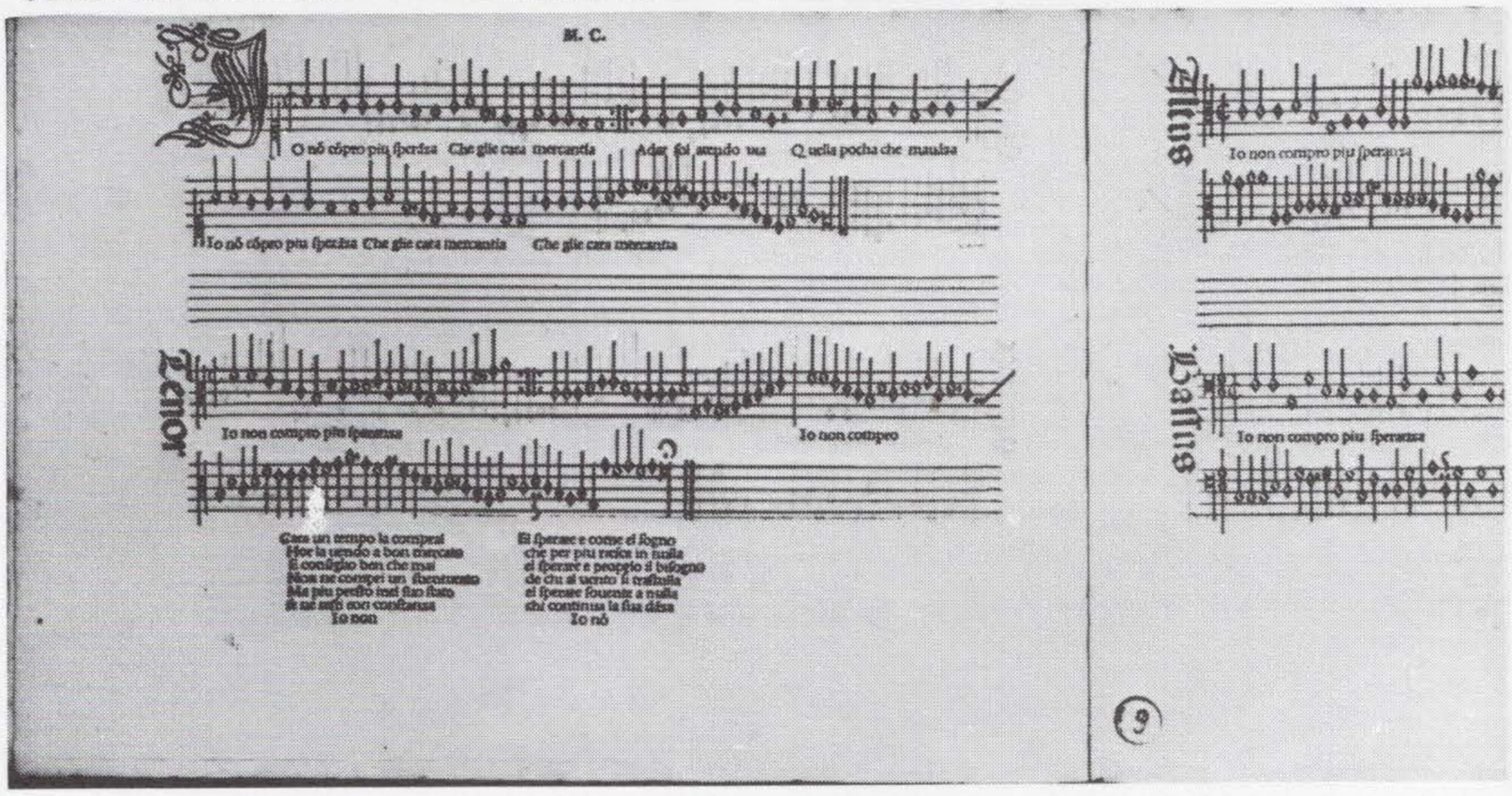
Cantus *and* tenor *of Marchetto Cara's 'Io non compro più speranza'*, Frottole, libro primo. *Venice, Petrucci, 1504.*


M. C.
O nõ cõpro piu ſperãza Che glie cara mercantia Adar ſol attendo ua Q uella pocha che mauisa
Io nõ cõpro piu ſperãza Che glie cara mercantia Che glie cara mercantia
Tenor
Io non compro più ſperanza
Io non compro
Cara un tempo la compraí
Hor la uendo a bon mercato
Il conſiglio ben che mai
Non ne compri un ſhentato
Ma più preſto ſtati fin fiato
Et ne aſpri con conſtantia
Io non
El ſperare e come el ſogno
che per più reſta in ſtalla
el ſperare e peggio il biſogno
de chi al uento ſi traſtalla
el ſperare ſouente a nulla
chi continua la ſua diſta
Io nõ
Altus
Io non compro più ſperanza
Bassus
Io non compro più ſperanza
9

5

There remain two concerns in performing *frottole* that are less usually associated with the concept of 'performance practices' than those discussed above, but which are crucial to authentic performance. These are the areas of text underlay and the relation of the *formes fixes* to the musical form of the compositions.

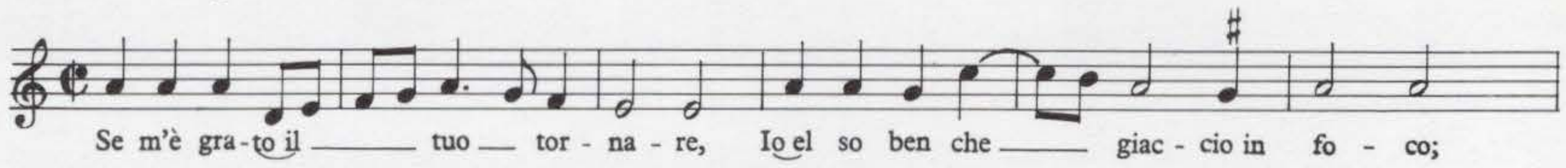
Text underlay is a particular problem in the *frottola*, not only because Italian poetry tends to elide vowels whenever practical, but also because much of the poetry of the genre is strophic. Even in poems of a single strophe, both original sources and modern editions generally do not underlay the entire text and thus the performer is forced to share the editorial duties with the transcriber of the work. While a complete explanation of text underlay is outside the scope of this study, a few indications may be given to aid the singer:[15]

1 The second of two repeated pitches should almost always be texted. In the frottolesque 'feminine' cadence, both of the final two notes should be texted (Ex. 6, bars 3 and 6).

2 Given a choice, the singer should add text to white notes in the original values rather than to black notes. Many editions of *frottole* reduce the

values of notes either by two or by four; in the former case, crochets are the smallest value that should generally bear a syllable of text, in the latter case, quavers.

3 Within a poetic line, adjacent vowels are generally elided. (the letter 'h' is silent and may also be elided when it begins a word.) Thus, 'Se m'è grato il tuo tornare, Io el so ben che giaccio in foco' becomes the following when placed under the music:



Ex. 6. Filippo de Lurano: 'Se m'è grato il tuo tornare'
(*Tenori e contrabassi intabulati . . . libro primo*. Venice: Petrucci, 1509)

4 Adjacent vowels at the end of a poetic line are generally not elided, as a two-syllable ending is necessary to make a true rhyme in Italian (see ex. 1, bar 6, above).

Finally, the performer must have a knowledge of the Italian *formes fixes* and their relation to the musical structure as published in the original prints and in modern editions. While somewhat technical, at least a passing acquaintance with the poetic forms is necessary for correct performance. Since these forms are considerably less well known than their French counterparts (*rondeau, virelai*, etc.), some explanation is necessary. In this brief summary, strictly literary and historical considerations are omitted.

By far the most popular text form of the *frottola* was the *barzelletta*, a variant of the *ballata* in which all lines were octosyllabic. Like the *ballata*, it is made up of three parts: a four-line *ripresa*, a six- or eight-line stanza, and a refrain which may be either all or part of the *ripresa* and is sung at the conclusion of each stanza. The stanza itself is divided into two parts—the *piedi* (also called the *mutazione*) and the *volta*, the latter linking the stanza with the refrain through a return to the original rhyme. The *volta* may consist of two or, occasionally, four lines. The rhyme scheme of a typical *barzelletta* is therefore as follows: abba (*ripresa*), cdcd (*piedi*), da or deea (*volta*), and ab, ba, or abba (refrain).

The composer treated this poetic structure in one of two ways: (1) he might provide music for only the *ripresa* and refrain; (2) less often, he might provide music for the whole poem, frequently allowing the entire *ripresa* to act as a refrain. Only the first of these choices provides problems for the performer, as both early printers and modern editors tend to conserve space by writing out the music only once. Since there are more lines in the stanza than in the *ripresa*, some sort of system of repetition was necessary. The table presents a list of the text forms of the *frottola*, together with their published appearance and the manner of performance. (Certain variations on the patterns listed occur, particularly through the repetition of a line of text and music. These are not taken into account in the table; however, even these variations maintain the general outlines listed.) It should be noted that, both in the original source and in many modern editions, the beginning of a repeated section is marked only with a heavy vertical line through the staff and that the repetition signs themselves have dots on both sides (:‖:), even though they indicate a repetition only of the section immediately preceding them.

A *barzelletta* with a *volta* of two lines (no. 1 on table) includes, in the

[1] Modern editions of the *frottola* include R. Schwartz, *Ottaviano Petrucci: Frottole Buch I und IV,* Publikationen älterer Musik, vol. 8 (Leipzig, 1935); G. Cesari, R. Monterosso, and B. Disertori, *Le frottole nell'edizione principe de Ottaviano Petrucci* (Cremona, 1954); B. Disertori, *Le frottole per canto e liuto intabulate da Franciscus Bossinensis* (Milan, 1964); A. Einstein, *Canzoni sonetti strambotti et frottole, libro tertio (Andrea Antico, 1517),* Smith College Music Archives, vol. 4 (Northampton, Mass., 1941); and W. Prizer, *Canzoni, frottole, et capitoli da diversi eccellentissimi musici . . . libro primo de la croce* (Rome: Pasoti and Dorico, 1526), Yale University Collegium Musicum Series (New Haven, Conn., forthcoming).

[2] Other areas of performance practices such as tempo and *musica ficta* are the same for *frottole* as they are for other contemporary genres and are not treated here. On *ficta,* see Howard M. Brown, 'On the Performance of fifteenth-century Chansons', *Early Music,* vol. 1, no. 1 (1973), pp. 4-5.

[3] For more detailed consideration of the musical nature of the *frottola,* see W. Rubsamen, 'From Frottola to Madrigal: The Changing Pattern of Secular Italian Vocal Music', *Chanson and Madrigal, 1480-1530,* ed. by J. Haar (Cambridge, Mass., 1964), pp. 51-87; and W. Prizer, 'Marchetto Cara and the North Italian Frottola', Ph.D. dissertation, 2 vols. (University of North Carolina at Chapel Hill, 1974).

[4] Modern edition in Schwartz, *Ottaviano Petrucci,* pp. 6-7; Cesari, *Le edizione principe,* p. 8; and Disertori, *Le frottole per canto e liuto,* pp. 390-91.

[5] The term *frottola* was used in two senses in the early 16th century, one meaning the genre of secular music in vogue, and the other, the particular text form also known as

musical setting, a repetition sign after the first two phrases of music. This repetition sign is intended only for the *piedi* and must be disregarded in the performance of the *ripresa*. Thus the first time through, the musician should sing the *ripresa* and refrain without the repeat and use the repeated section for the four lines of the *piedi* (cd/cd). The manner of performance of such a work is illustrated in the right-hand column of the table. (See also 5.) In all types of *barzellette*, the entire *ripresa* should not be repeated at the end of each stanza unless the composer did not provide separate music for the refrain.

Barzellette with a *volta* of four lines (no. 2) are much the same, in that the repetition signs must be disregarded for the performance of the *ripresa* and the refrain. They differ in that additional repetition signs are necessary for the *volta* and refrain.

Barzellette with separate music for the stanza (nos. 3 and 4) are much less problematic since each part has its own music. Whether the *volta* is of two or four lines, the repetitions are to be observed wherever present.

The remaining frottolesque forms, without refrain, are considerably simpler. The most popular of these, particularly in the earlier *frottola*, was the *strambotto* (nos. 5-7), a lyric *ottava rima* generally of a single strophe and consisting of eight lines of eleven syllables each, rhyming ABABABCC. The composer set this structure in three ways: (1) he might write music only for the first couplet, the setting thereby requiring four statements (no. 5); (2) he might write music for the first and last couplets, so that the first two phrases must be stated three times and the last two, once (no. 6); (3) he might write music for the entire *strambotto*, creating a through-composed form (no. 7).

The sonnet (nos. 8 and 9), made up of fourteen lines of eleven syllables each divided into two quattrains and two tercets, was set with increasing frequency throughout the period of the *frottola*. The composer generally treated the poem in one of two ways: (1) he might write only three phrases, indicating that the second was to be repeated, in which instance the music would be stated four times, twice with repeats for the quattrains and twice without for the tercets (no. 8); (2) he might compose music for the first quattrain and for the first tercet, in which instance the first section of music is repeated for the second quattrain, and the second is repeated for the concluding tercet (no. 9).

Also set occasionally was the *capitolo* (no. 10), a species of *terza rima* made up of eleven-syllable lines rhyming ABA, BCB, CDC, etc. The *capitolo*, of numerous strophes, often concludes with a quattrain of alternating rhyme. In this case, the first three phrases should be repeated for all tercets, the last phrase of music being sung only for the concluding line of the quattrain.

Last, composers often set poems in the form of *ode* (singular, *oda*). These were typically long strophic poems of four-line strophes, the first three lines having seven or eight syllables and the last, four or five syllables. Here the music should simply be repeated for each strophe (no. 11).

It is not surprising that until recently problems such as text underlay and the relationship between textual and musical form have tended to discourage performance of *frottole* by those interested in early music. Admittedly, preparing a performing edition of such works requires more effort than some other genres, but once these efforts have been made, musicians will have at their disposal a large and significant repertory.

the *barzelletta*. For the sake of clarity, the term *frottola* is used only in the more general sense in this study, *barzelletta* being substituted for its specific meaning. Both of Pesenti's *barzellette* are available in modern edition in Schwartz, *Ottaviano Petrucci,* pp. 28-29 and 31. They are also published in Cesari, *Le frottole nell'edizione principe,* pp. 30 and 33.

[6] Modern edition in Cesari, *Le frottole nell'edizione principe,* pp. 118-19.

[7] For modern editions of *villotte,* see F. Torrefranca, *Il Segreto del Quattrocento* (Milan, 1939; reprint: Bologna, 1972) and Prizer, *Canzoni, frottole, et capitoli.*

[8] H. M. Brown, *Sixteenth-Century Instrumentation: The Florentine Intermedii,* American Institute of Musicology, Musicological Studies and Documents, vol. 30 (n.p., 1973), p. 78.

[9] Brown, 'On the performance of fifteenth-century chansons', p. 5.

[10] Brown, *Sixteenth-Century Instrumentation,* pp. 60-61.

[11] For modern editions of lute intabulations of *frottole,* see Disertori, *Le frottole per canto e liuto;* O. Gombosi, *Compositione di Messer Vincenzo Capirola, Lute-Buch (um 1517)* (Neuilly-sur Seine, 1955); and H. Mönkmeyer, *Joan Ambrosio Dalza, Intabulatura de Lauto (Petrucci, 1508),* Die Tabulatur, vols. 6-8 (Hofheim, 1967). The latter two editions are for lute alone.

[12] D. Plamenac, 'The Recently Discovered Complete Copy of A. Antico's *Frottole intabulate* (1517)', *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese,* ed. by J. LaRue (New York, 1966), p. 686; and G. Radole, introduction to the facsimile reprint of *Frottole intabulate* (Bologna, 1972), pp. [vii-viii].

[13] Vocal embellishment in *frottole* is discussed in W. Rubsamen, 'The *Justiniane* or *Viniziane* of the 15th Century', *Acta Musicologica,* vol. 29 (1957), pp. 172-84. The works in question are published in their ornamented version in Disertori, *Le frottole per canto e liuto,* pp. 248-63.

[14] For further on ornamental patterns in Antico's *Frottole intabulate,* see K. Jeppesen, *Die italienische Orgelmusik am Amfang des Cinquecento* (Copenhagen, 1943; rev. ed., 1960), vol. 1, pp. 58-67. For editions of *frottole* from the print, see *ibid.,* pp. 3*-25*; Disertori, *Le frottole per canto e liuto,* pp. 271-301, and Plamenac, 'The Recently Discovered Complete Copy', pp. 688-92.

[15] For further on text underlay, see E. Lowinsky, *The Medici Codex of 1518,* Monuments of Renaissance Music, vol. 3 (Chicago, 1968), pp. 90-107; D. Harrán, 'New Light on the Question of Text Underlay Prior to Zarlino', *Acta Musicologica,* vol. 45 (1973), pp. 24-56; and *ibid.,* 'Vicentino and His Rules of Text Underlay', *Musical Quarterly,* vol. 59 (1973), pp. 620-32.

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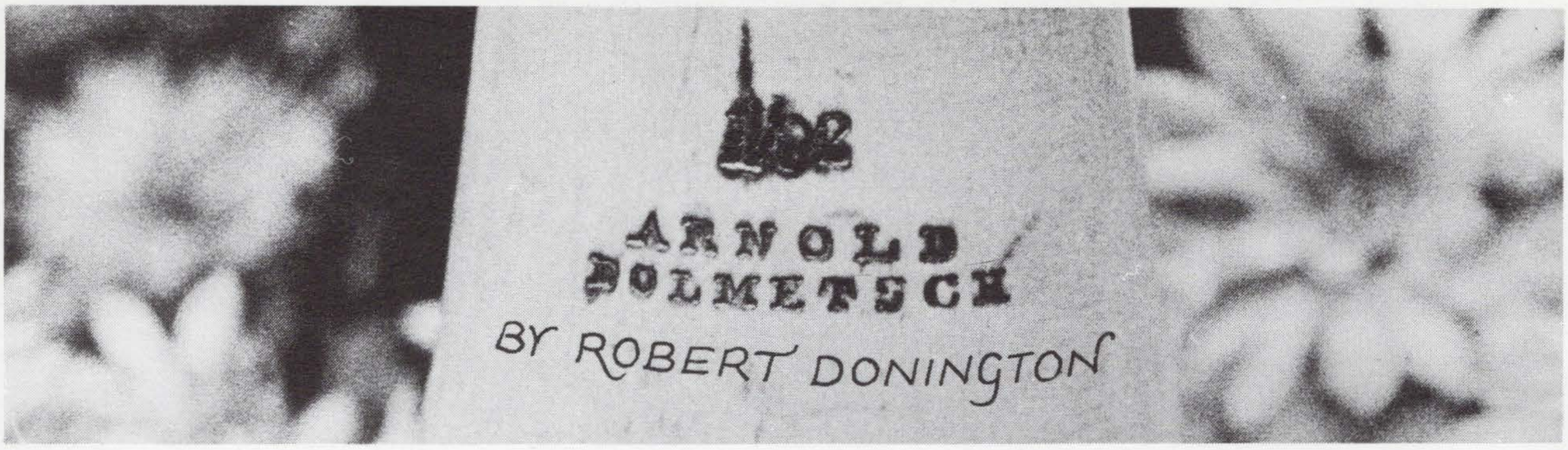
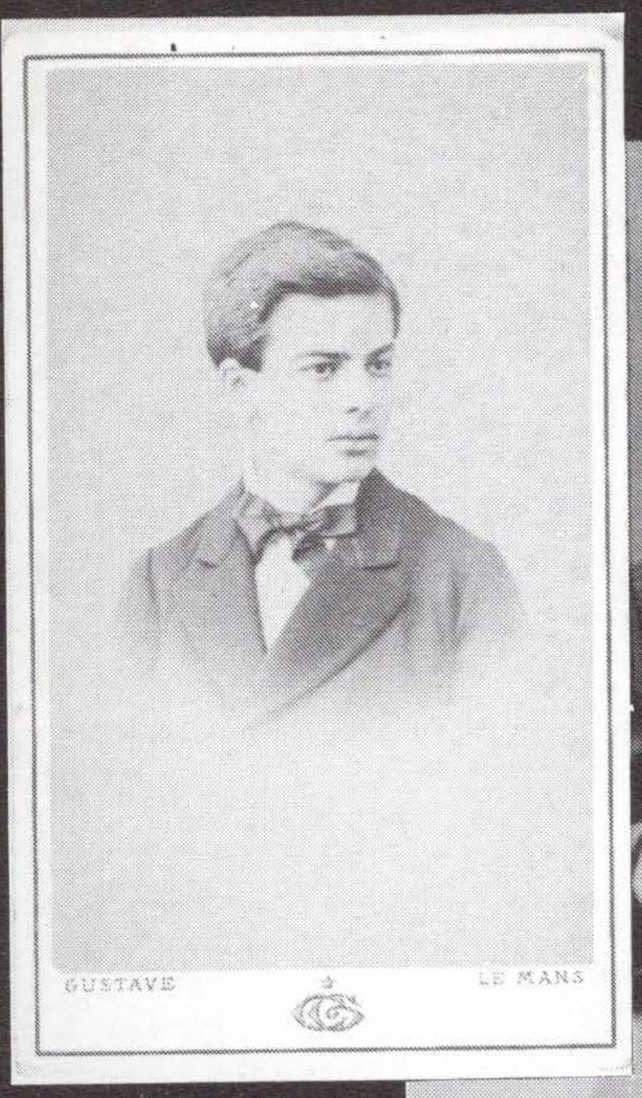


Great movements have a way of beginning with great men; and the great man who began the movement to recall forgotten early music on its own instruments and in its own performing style was Arnold Dolmetsch (1858-1940). His life, which was remarkable even as great lives go, is related with a panache to match by Margaret Campbell.* She has not only made a very good job of it; she has made it seem, as of course it is, very relevant to the present generation, who reap on the large scale what Arnold Dolmetsch sowed on the small. So eagerly are the younger musicians making the early sonorities and idioms their own that they feel, I think, that they are discovering them freshly, which is no bad mood in which to spread their own fresh excitement. But here is a book to show when and where these discoveries were actually made. From harpsichord to clavichord; from fortepiano to chamber organ; from lute to harp; from lyra to rebec; from viol to baroque violin; from recorder to one-keyed flute; from shawm to baroque oboe, all these and some others were or became familiar, in varying degrees, at the Dolmetsch concerts I first encountered as a naive schoolboy way back in the late 1920s, and that was far from being the start of it. But then it was still only a small minority who were eager for them.

Even pioneers are indebted to their background; and Margaret Campbell roots her story firmly in the circumstances of Dolmetsch's family and upbringing. There was a little dilettante curiousity already around for old instruments, on which Dolmetsch fastened with increasingly professional interest. His technique as a violinist drew briefly on private lessons from Vieuxtemps and more extensively on other professional instruction; and this was perhaps important, because it was always part of his strength that he came to early music not as the amateur sometimes comes, not as an outsider to the great tradition, but from the inside. He later played both the baroque violin and the treble viol with a revolutionary understanding of their differences from the romantic sonority and the romantic idiom: no-one since has gone further in that particular suitability of sound to music. But he played them as one meant by nature and trained by profession to be a string player. The sound was sharp and transparent and colourful in every sort of baroque way, but there was plenty of it, and the clear phrasing and clear articulation were complemented by a true fiddler's cantilena. He would not have tolerated producing an unfocused sound and calling it baroque: and that is one lesson we are perhaps having to learn over again, since he left no violin recordings and had no immediate successors in that period.

The Haslemere Festivals, which from their start in 1925 attracted international attention, might be called the beginning of the wider movement, but in Dolmetsch's own career they came as the culmination of an activity long-since established. Programmes of the same pioneering order were already being presented by Dolmetsch and his pupils in the 1880s and '90s and getting press notices which were the oddest blend of condescending patronage and impressed appreciation. It was still at that time difficult to believe that early music and early instruments had not been irretrievably overtaken by progress (that tacit assumption and prevailing illusion of all Victorian thought); but Dolmetsch at least had never to complain of being ignored by the critics. On the contrary, he made doubly sure of remaining a figure of controversy by the aggressiveness of his own running commentary, occasionally in print and habitually on the concert platform. I recall his biting eloquence at Haslemere; but he was already a living legend by then. The greater part of his experience, though not of his influence, was already history; and very fully it is recorded in about two thirds of this present book. The documentation brought together and skilfully interpreted for this purpose is more extensive than seemed probable at the beginning of Margaret Campbell's labour; while her ingenuity in tracking down, and persuading



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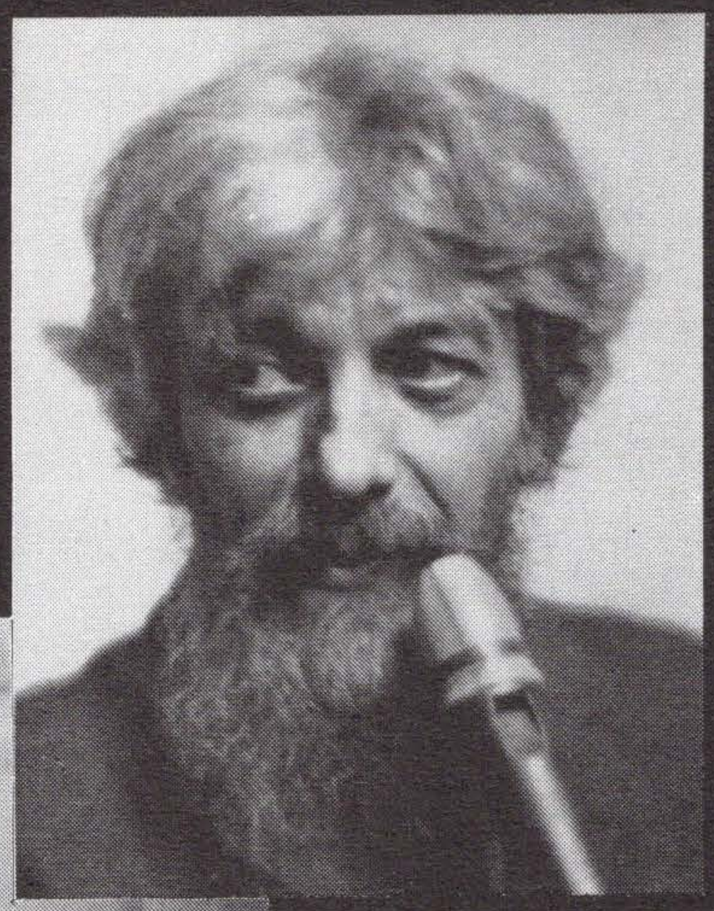

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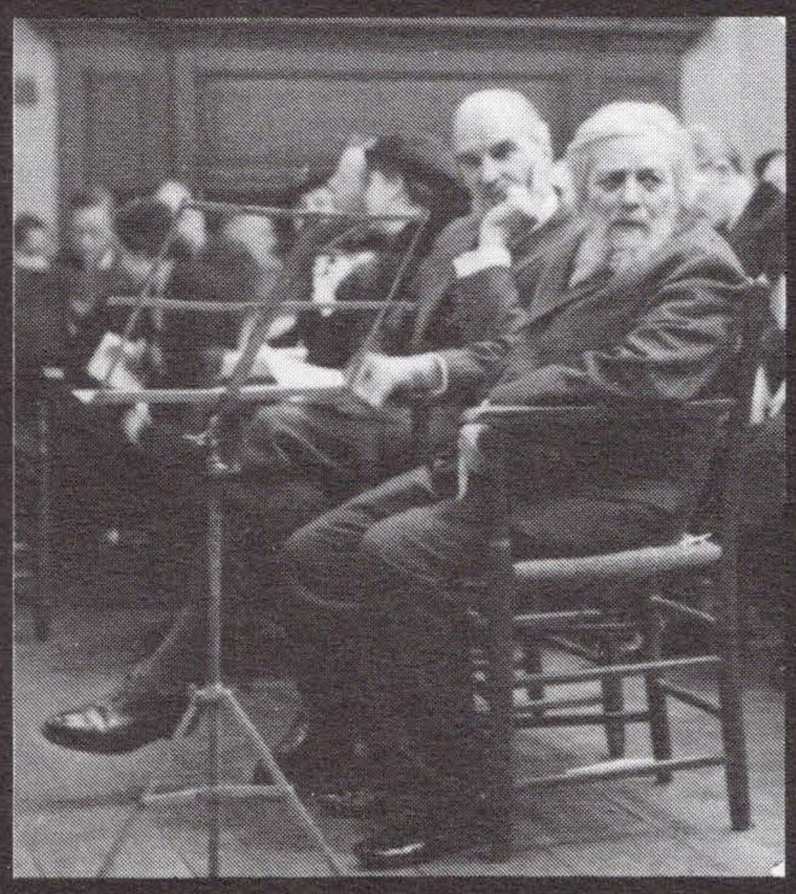
- 1 Arnold Dolmetsch around the age of 14
- 2 With 18th-century Italian viola d'amore
- 3 With Barak Norman Division Viol, London, 1715
- 4 With the Bressan recorder
- 5 With lute
- 6 80th birthday celebrations at the Art Workers' Guild, London
- 7 Mabel and Arnold Dolmetsch

* *Dolmetsch: the man and his work* by Margaret Campbell, Hamish Hamilton, £5.25



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to talk, the most unlikely acquaintances as well as others more obviously connected, has made both of these and of the remaining chapters a very rounded narrative. Best of all, she quite soon won over the most valuable of all our sources for intimate and detailed information: the living members of the Dolmetsch family itself. I am not suggesting that everything now has been told: but like the rest of us, Dolmetsch had the defects of his virtues; both were there in strength; and enough is told for the portrait to emerge credibly.

Was the portrait worth painting thus at full length? I think it was. First, the movement to which this man's vision led on is with us today in unprecedented magnitude. Secondly, the man was a genius, no less, and the ways of genius are always interesting. Thirdly, Dolmetsch was by period a romantic and by association a Pre-Raphaelite, a leader of the Art Workers' Guild, sharing the past-worshipping nostalgia of William Morris and at the same time the saving iconoclasm of Bernard Shaw: in short, Dolmetsch was a complex personality, and himself quite a specimen of transition from the age of Wagner (on whom his early compositions were modelled) to the age of—well, what are we the age of, in respect to early music? We are, I hope, the age of what is natural in early music. It was of this above all that Dolmetsch was such a pioneer before his time. But though many notable battles have been won, the campaign is not yet over, and there are one or two issues which seem to me to be newly in doubt as I survey the contemporary scene.

Of the battles which have been won, perhaps the most fundamental is the right of early music to be heard quite in the ordinary course of events, and not as a historical curiosity. Not until well after the death of Arnold Dolmetsch were the fruits of his pioneering accepted as straightforward extensions of the repertory. He was no longer a lonely pioneer even by the time he died, though he always felt from old habit as though he was. Now early music concerts are normal concerts and no-one thinks twice about taking them for complete musical experiences.

Another battle which is on the edge of victory is the right of early instruments to be heard in the ordinary course of events and not as historical curiosities. But here the issue is a little more complicated. Tacit assumptions are always dangerous because they preclude all questioning. The tacit assumption that the original instrument is the best instrument does not necessarily follow from the general proposition that early music has to be appropriately performed. Early music was less aligned to particular sonorities, on the whole, than later music. Certainly the size of a choir, or of an orchestra, must be related to the size and acoustics of the auditorium, regardless of whether Bach's mean employers at Leipzig cut him down unsatisfactorily or not. Perhaps the choice of original or modern woodwind should be influenced by similar considerations. But where the acoustics are suitable for baroque strings and woodwind, we are on the verge of coming to accept them as normal and not simply as historical instruments, having (like humans) the defects of their virtues, but sounding very much more natural in baroque music than their modern variants. Besides, they produce such glorious colourings of tone; and their mechanical difficulties (though not their acoustic limitations) can be got round very successfully by our skilled young enthusiasts.

For sheer numbers the recorder must hold an easy lead among once obsolete but now recovered early instruments. Harpsichords, good bad and indifferent, are proliferating at an astounding rate, and are taken for granted now in any but the most conservative circles. Viols and lutes are few in relation to all instruments, many in relation to what could have been expected a dozen years ago. But the most impressive of all recent changes have been in string instruments of the violin family, and in woodwind instruments particularly of the reed families. The greatest single obstacle to good baroque performance was always the strings, which were too rich in sonority and too smooth in articulation because that is how they are and should be for romantic music, as our modern orchestras and virtuosi rightly take it. The remedy comes in two parts. The most important is to have in your head the transparent sonority and the incisive articulation which baroque string textures require. The most conspicuous is also to have in your hands baroque-fitted, gut-strung instruments and baroque bows. Both parts are novelties in ordinary concert life; to tell the truth, both are revolutionary, the second being of very little artistic consequence without the first. We cannot pretend yet to take this incipient revolution in our own baroque string playing for granted, but it certainly sounds natural and it is very greatly to be desired. Dolmetsch anticipated it, but it has never before looked like becoming a normal expectation; it will be some revolution when it does.

The baroque wind instruments possibly impose their acoustic character more independently of the performer; but I am not altogether sure of it, since I have heard quite different results. I am no longer convinced, for example, that the baroque flute has to sound all that soft if it is designed and handled for full sonority; and with reeds cut for good volume, this is

probably still more true of the baroque oboe and bassoon. Thus it may again be the conception even more than the instrument which conditions the performance. Any conception of baroque music which precludes robustness underestimates it.

And here it is that I come to an issue which seems to be hovering in the balance. Let me put it exceedingly simply: is it more authentic in baroque music to keep the dynamic volume between *piano* and *mezzo-forte;* or is it more authentic to range also between *mezzo-forte* and *forte?* I have not myself the slightest doubt of the proper answer. Both from my reading in the contemporary treatises and from my experience in rehearsal and performance, I take it for natural to range all the way from *piano* to *forte* and back again. I do not speak of *pianissimo* and *fortissimo,* which in baroque music are by way of being special effects, so that nowadays I never mark them into the parts but leave them to occur of their own accord if the music sufficiently suggests them. I speak of an ordinary quiet but solid *piano* on the one side and of an ordinary strong but unforced *forte* on the other. For any bowed string instrument such as the violin, cello, or gamba, which I play myself, that means all the way from a light but focused vibration to an ample but resonant vibration of the actual body of the instrument, such as, even in its baroque state with slender bass-bar and untense stringing, it is constructed to give, only the extremes being in the main avoided. And comparably with the wind instruments, with the human voice, and with other instruments to which the lute is a partial exception and the clavichord a complete exception (yet its range is wide enough to suggest both *piano* and *forte*). If I hear baroque violins and cellos not sounding out beyond their *mezzo-forte,* beyond their middle amplitude of vibration, then I know that something is unnaturally being inhibited which baroque ears were accustomed to hearing, since like our own they belonged to ordinary human beings. What their instruments could naturally do, they had them do in the free play of feeling, as they left us plenty of contemporary descriptions to confirm.

To make my point more concrete, let me compare two concerts recent enough to be fresh in mind; Lionel Sawkins and his *Musiciens du Roi,* reproducing in the Queen Elizabeth Hall on 5 April a programme from the *Concert spirituel* at Paris two hundred and fifty years ago, with the most skilled attention, helped by Denis Arnold, to the refinements of baroque French performing style, and with forces which were meant to be a reproduction also, though last minute circumstances deprived us of a baroque bassoon and the two baroque oboes intended to match up with it. There were liquescent recorders, however, and a sonorous baroque flute. There were a dozen strings, led by Sylvia Cleaver, a notable fiddler from the upper ranks of the profession, but in no exclusive sense a baroque specialist. Gut-strung fiddles (hers in baroque state and perhaps others likewise) contributed their unmistakeable glitter, and baroque bows their characteristic sharpness. Playing both loud and soft, these ordinary (in the best sense) professionals produced a convincing and musicianly sonority, meeting the baroque requirements to my great contentment. There was a choir of forty-plus: the size on record for the original performance. The choral singing had both weight and delicacy; the voice-production was forward and articulate; the entire scale of the sound felt just right, as indeed it was. The solo singers matched this with some uncommonly well-produced vocal sonorities, again very forward, very excellently supported, and very articulate: an element in baroque performance only one degree less important than string sonority. My point is that there were string sounds and vocal sounds of genuinely baroque character, produced with what I am sure is also a genuinely baroque range of power and vibrancy.

Next evening, 6 April, Trevor Pinnock and his English Concert played a chamber programme in the Purcel Room completely on baroque instruments. His own harpsichord is a loud one, and his touch and his musicianship are alike masterful. But his baroque violinist, Simon Standage, goes for the quieter sounds, and his baroque flautist, Stephen Preston, makes for everything that is gentle and much that is sparkling, but hardly anything that is powerful. Each played a Bach Sonata with obbligato harpsichord, and each of them as I think underplayed it both for volume and for mood; and so it was with the bigger ensembles in Couperin and Telemann. Where almost everything is baroque and musicianly in the highest degree, it is frustrating to be so cut down in volume. Once or twice, as if to show us inadvertently what it can do, the baroque flute rang out with great attack and sufficient loudness; but that is evidently not within their fundamental conception of the music, though it is well within the capacity of the instruments and the implications which baroque music holds. Since the future of the baroque revival lies with just such young teams, of which this is one of the most joyous and best-endowed, it is a matter of great concern to me whether or not they may somehow enlarge their conception to include that vigour for which I seem to hear the eager spirit of Arnold Dolmetsch crying out.

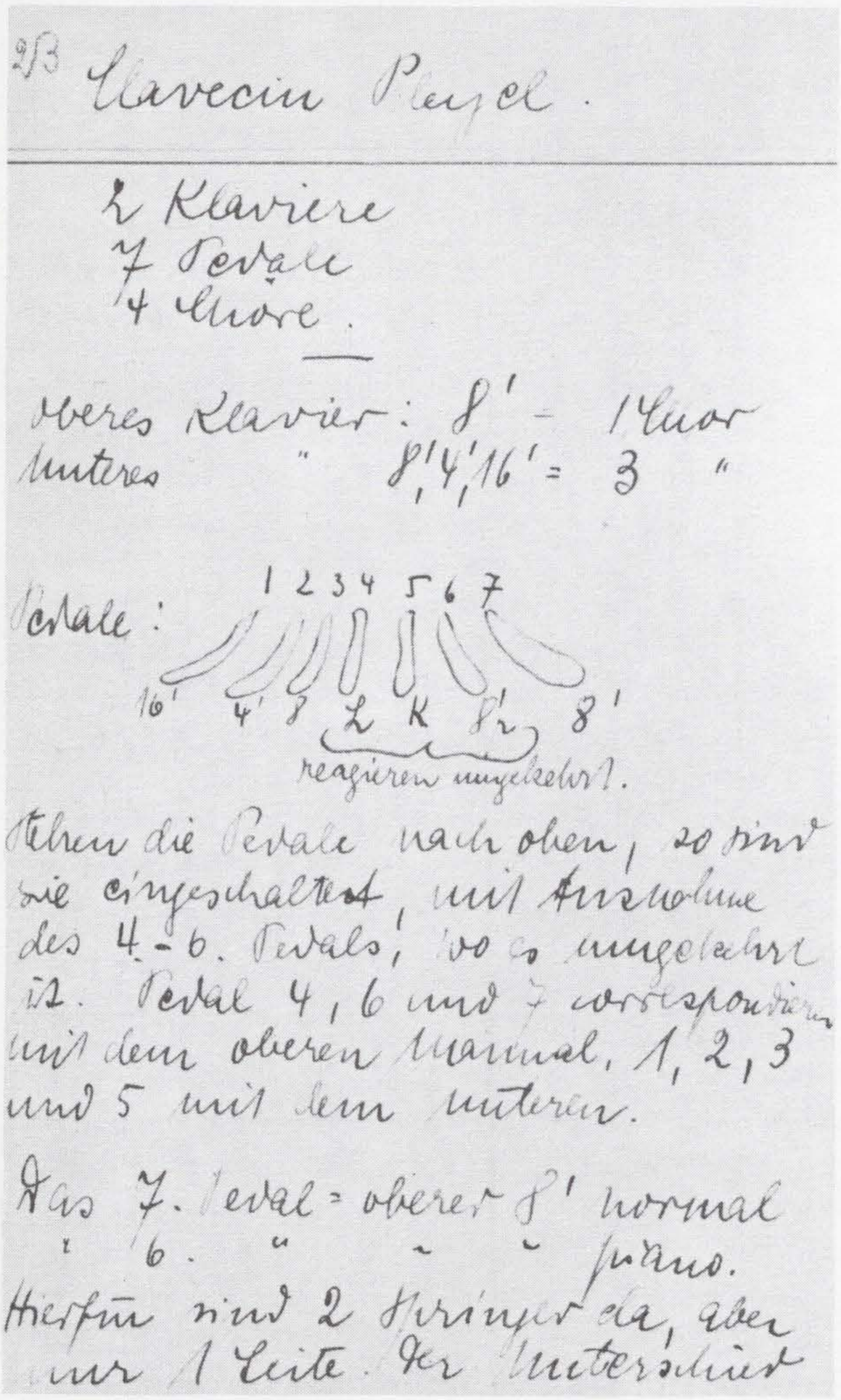
Bend the finger at all three joints

A first-hand record of Landowska's teaching methods

RUTH DYSON

In the last few months the Reference Library at the Royal College of Music has acquired a small black leather notebook in which a student of Wanda Landowska's recorded in meticulously neat hand-writing and musical MS the daily notes of the lessons and classes that she attended at Saint-Leu-la-Forêt during the years 1929-30. The student was Fraülein Lilye Karger (now Mrs Rosenberg) and the notes were taken in her own language (German) though some of the more lively 'bons mots' were quoted in the original French. (Madam Landowska like many great teachers, taught multilingually, but her classes at that period were always held in French.)

Even as late as the nineteen-thirties it was still quite common to hear the harpsichord described by various jocular epithets of which the birdcage and the toasting fork and the permissive skeletons on a tin roof are fair examples. The fact that to-day it would be unthinkable to refer to the harpsichord in such irreverent terms is just one result of the many battles fought and won by Landowska in her life-long campaign against the prejudices of the Establishment. If the public image is still usually of Landowska the gallant fighter, it is all the more important to be reminded of the reverse side of the coin—Landowska the pedagogue, patiently and thoroughly instilling into her pupils day by day the principles of her indisputably virtuoso technique. The notebook in question certainly underlines the thoroughness of her approach.


2/3 Clavecin Pleyel.
2 Klaviere
7 Pedale
4 Chore.
Oberes Klavier: 8' = 1 Chor
Unteres " 8',4',16' = 3 "
Pedale:
1 2 3 4 5 6 7
16' 4' 8' 2 K 8'2 8'
reagieren umgekehrt.
Wenn die Pedale nach oben, so sind sie eingeschaltet, mit Ausnahme des 4.-6. Pedals, wo es umgekehrt ist. Pedal 4, 6 und 7 correspondiren mit dem oberen Manual, 1, 2, 3 und 5 mit dem unteren.
Das 7. Pedal = oberes 8' normal
" 6. " " " Piano.
Hierfür sind 2 Stringer da, aber nur 1 Seite. Der Unterschied

The disposition of the Pleyel harpsichord used by Landowska

First she tackles the problem of position at the keyboard. It is well-known that she insisted that her pupils bent the fingers at each of the three joints, and that they learnt to control the tip of the finger independently of the other joints. Her basic instructions on touch are itemized in three progressive steps:

1. Get the feel of the keys (i.e. hand in curved position and all five fingertips in contact with the keys)
2. Lift the finger
3. Attack.

This sequence is recorded several times in Mrs Rosenberg's notebook, and no doubt it was repeated in the course of lessons and classes. Also among the first fundamentals comes the warning that the fourth finger should never slope towards the key, it must be bent at all the three joints just like the others.

Perhaps the most surprising injunction to those not familiar with Landowska's methods is the command that all technical exercises should be practised on the piano as well as on the harpsichord. When practised on the harpsichord, they should be played first with all

the registers silent (an admirable discipline unfortunately not available to pianists!).

After setting out various lift exercises for strengthening the fingers, and trill patterns with all finger permutations and with varied rhythms, there follows a series of exercises based on scales with a variety of different fingerings but with a definite stress on acquiring a quick passage of the thumb (e.g. Chromatic scales played 1,2, throughout). Earlier methods of fingering do not seem to have formed an important part of the plan.

Then follow exercises for improving the stretch, arpeggios with the thumb in irregular positions, and one very interesting form of torture—diminished seventh arpeggios (R.H.) beginning on C and fingered 2,3,4,3,2. To facilitate rapid repetitions (one of Landowska's particularly felicitous personal skills), she recommends descending scales to be played with each note repeated twice and fingered in the following permutations:

a 1 2 each throughout the complete descending scale:

1 3	*b* 2 3	*c* 3 4	*d* 4 5
1 4	2 4	3 5	
1 5	2 5		

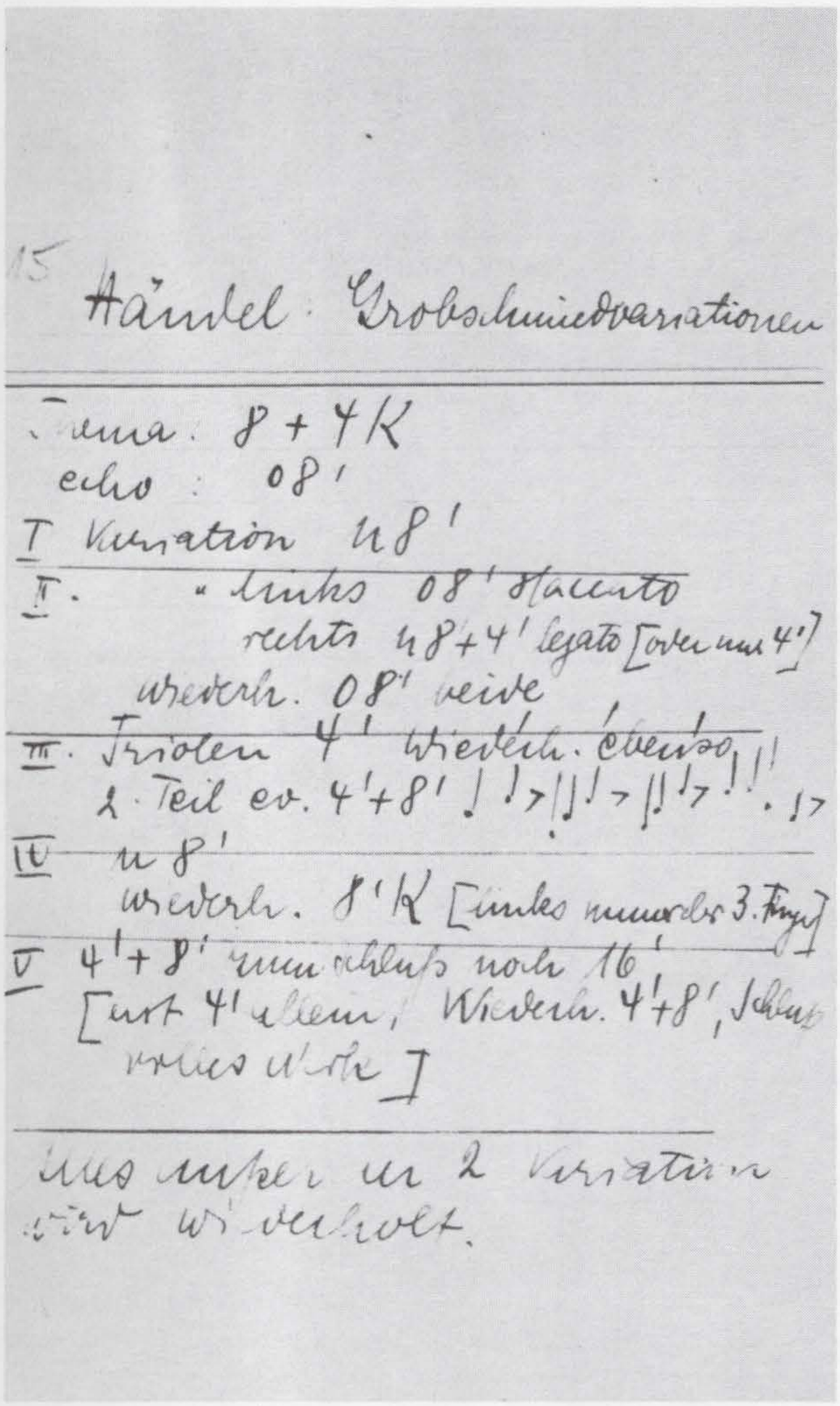
These are further varied by patterns of *three* repeated notes, with changing accents and finger permutations, all exercises to be played legato and staccato. Finally, the finger patterns should be reversed, so as to work always towards the thumb instead of away from it (e.g. Ex.*a* above: 2,1, 3,1, etc.).

Next follows a number of manual changing exercises, all designed with the object of enabling the player to step comfortably from one manual to the other with no suggestion of an ungainly leap.

Some further points of general instruction enter here, some of them very characteristic. 'Fingering is like marriage—you have a choice of two—or maybe three—or even four—but you can only choose one!'

In fact, I believe Mme. Landowska usually asked her pupils to work out their own solutions of fingering problems when learning a new piece, and then at the next lesson superimposed her own, giving very definite reasons for them. Her fingerings were highly personal and usually based on musical reasons rather than technical convenience. Her own copies of works studied, often contain three rows of alternative fingerings above the printed notes, all in pencil except for the final solution, which was inked in.

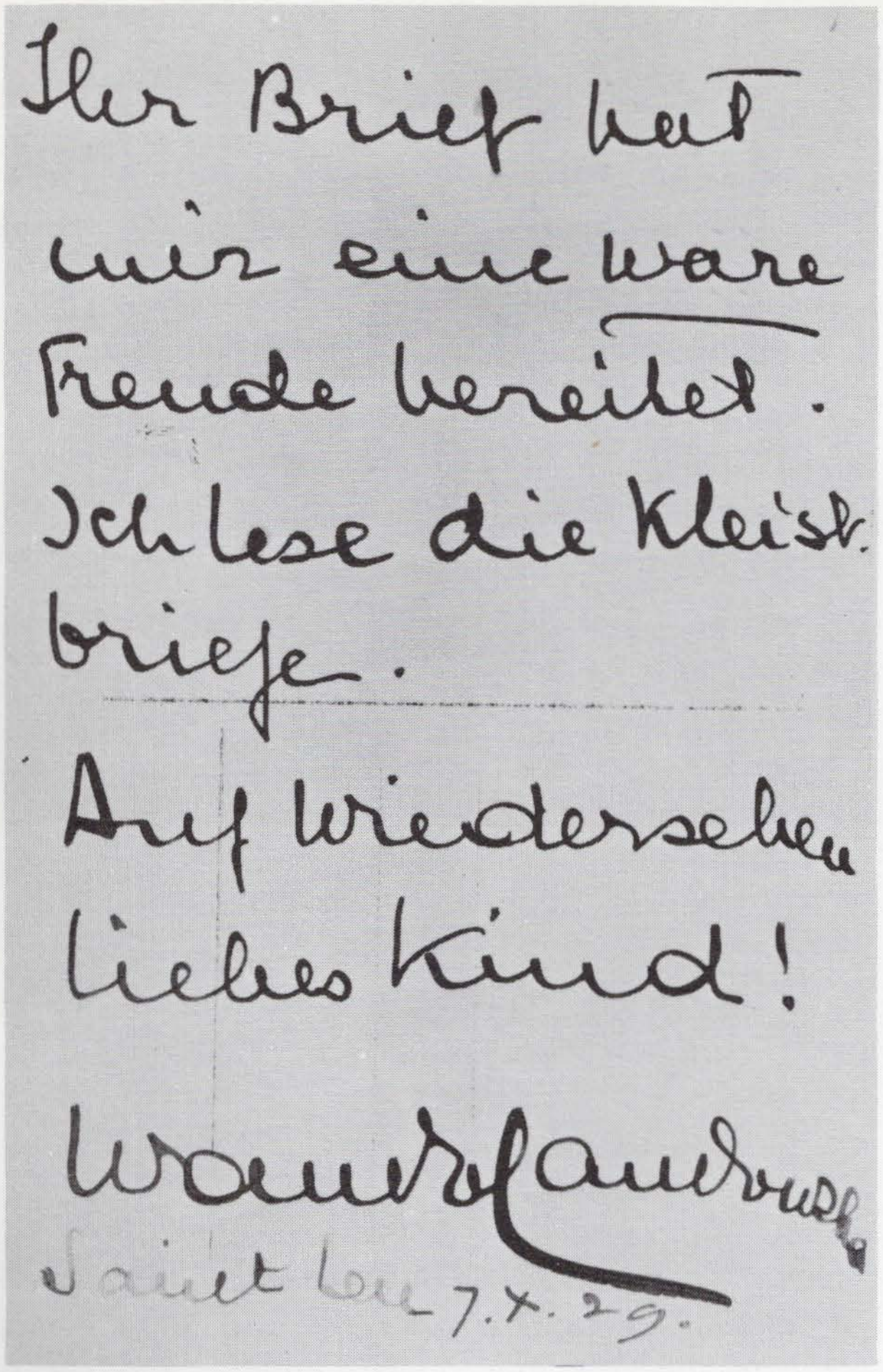
The most controversial section of the notebook is of course the part dealing with registration. There is a clearly set out plan of the elaborately disposed Pleyel instrument that Landowska generally used. It


15 Händel · Grobschmiedvariationen

Tema: 8 + 4 K
echo: 08'
I Variation u 8'
II " links 08' staccato
rechts u 8'+4' legato [oben nur 4']
wiederh. 08' leise
III Triolen 4' wiederh. ebenso
2. Teil ev. 4'+8' ! ! > ! ! > ! ! > ! ! !
IV u 8'
wiederh. 8' K [links nur den 3. Finger]
V 4'+8' nun rechts noch 16'
[ext 4' allein, Wiederh. 4'+8', Schluß wie I]

Aus unter u 2 Variation statt wiederholt.

Registration recommended by Landowska for the Harmonious Blacksmith Variations


Ihr Brief hat
mir eine wahre
Freude bereitet.
Ich lese die Kleist.
briefe.
Auf wiedersehen
liebes Kind!
Wanda Landowska
Sainte Leu 7.X.29.

Postcard from Landowska to her pupil: 'Your letter gave me real *pleasure. I am reading Kleist's letters. Auf Wiedersehen dear child! Wanda Landowska, Sain Leu. 7.x.29'.*

comprised two manuals, seven pedals and four choirs of strings, 16′, 8′, and 4′ on the lower manual, and one 8′ choir on the upper manual, with a curious extra '8′ (piano)' stop effected by a separate set of jacks plucking at a different point from the normal upper 8′ (rather in the manner of our present-day lute stop). The harpsichord also had a coupler, and harp stop on the upper manual. Perhaps the most irrational feature was that the registration was negative (i.e. pedal *up* meant register ON and vice-versa)—except in the case of three of the stops (harp, coupler and upper 8′ piano) which worked in the now more familiar manner—i.e. pedal *down* meant register ON.

Having disposed of the mysteries of the Pleyel Double, the diligent student goes on to record Landowska's advice and instructions on individual works, in which of course registration played a very prominent part. Landowska's sense of drama, her pianistic background, and her virtuosity with the pedals which almost equalled her virtuosity with the keys, led her to produce some highly exotic and at times bewildering effects. The remarkable thing is that in spite of this her playing retains the timeless quality of really great performance. As a famous pianist recently remarked in a radio talk, some styles are as out of date in twenty years as an old suit of clothes, but this will never be so in her case.

The vitality of her approach comes over in the short pithy comments that she made on the various works that Mrs Rosenberg studied with her—and these range from Bach's Little Preludes and Fugues to a number of Mozart Piano Concertos (the latter of course being studied on the piano). In this section of the notebook (the last twenty pages or so) there is not so much detailed and technical advice, but many vivid phrases summing up the characteristics of the piece concerned. To take a random example—Mozart Fantasia in D minor K 397: 'The arpeggiated chords of the opening should be transparent and very fine-drawn—the bass especially must be clear. The theme is not brutal, nor are the chords. The long passage* is a real operatic recitative! The chords that follow it should not be strong and loud. The echo effect should be clear, and the whole work laid out in the grand manner.' Indeed the last phrase would serve as a fitting caption to the life and work of this very remarkable woman.

* Presumably bars 12-54, with especial relevance to bars 49-54.

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TALKING POINTS—1

The 'Authentic' sound of early music

Many record sleeves announce early music ensembles performing 'Authentic Music on Authentic Instruments'. The authenticity of the music I leave to those more knowledgeable in that area, pausing only to wonder why, if all are authentic, all differ so widely. The authenticity of the instruments is an easier subject to judge because there are many representations and some surviving instruments with which we may compare those used today. Such comparison reveals that the authenticity is minimal. Few players are using the

instruments which the early sources show; few makers are producing instruments which bear more than superficial similarity to the originals. Even the most cursory glance at illustrations from the 12th to the 14th centuries will reveal that the most important and the most frequently used instruments were the strings: symphonies, fiddles, rebecs; gitterns, lutes, mandores, citoles and psalteries. How many ensembles play such instruments? How many makers produce such instruments? One could go on, with example after example, but it may be more useful and more constructive to look at the reasons for this lack of authenticity.

Two reasons are immediately apparent. One is that correct instruments with a good sound are not commercially available. The second, as Anthony Baines has recently pointed out, is that players are not willing to learn the proper instruments and will only play those that are easy, to which one might add that they will not even take the trouble to learn to play those properly. Players must realize that if they use cornetts and sackbuts, crumhorns, rauschpfeife, gemshorns and viols, all of which date from the end of the 15th century at the earliest, and recorders, which are only a century at the most earlier, in 12th to 14th century music, they might just as well use oboes, clarinets and violins. Rauschpfeife are easier to play than shawms; gemshorns, recorders and crumhorns are easier than fiddles and rebecs; finger-hole horns and hand-stopped horns are even more difficult than cornetts; any trombonist can play a sackbut whereas a draw-trumpet requires new skills and new techniques. This, of course, is the crux: all the early instruments require early skills and early techniques. There is no point in gripping the reed of a shawm between the lips as though it were an oboe or a bassoon; when one does so, the true shawm tone is lacking. There is no point in using a bow with a screw frog on a fiddle or rebec, nor in holding it like a violin or a viol bow; the sound will be different from that produced by a bow held in the proper way and with the hair tensioned by the fingers. There is no point in plucking a lute with the fingers or with a piece of plastic; the tone will be different from that produced by a wooden or a quill plectrum.

Nor, of course, is there any point in using half the instruments on the market today, for most are very different from the originals. There are no crumhorns with cane reeds and none with a bore like that of the originals; no shawms and few recorders with walls of original thickness. The primary factor controlling the tone is the reed, followed by the bore. Use a reed of unauthentic material and all is lost. Use a narrower bore than the original with shorter bell flare, and even a correct reed cannot save the tone. Use thinner wood, to save materials and cost, and everything is finished. The finger holes of an instrument are themselves bores; if the wood is thinner, these bores are shorter than the original and the tone is different. Because the bores are shorter, the finger holes must be of different diameters from the originals and not only is the tone again different but fingerings are altered; notes which are veiled by cross-fingering sound different from those produced by straight fingering. There is a pernicious practice of producing instruments with finger holes of differing diameters to help the players keep in tune; this they may do, but they do not keep in tone. It is the sound of the instrument that matters, and the player must learn to play it in tune.

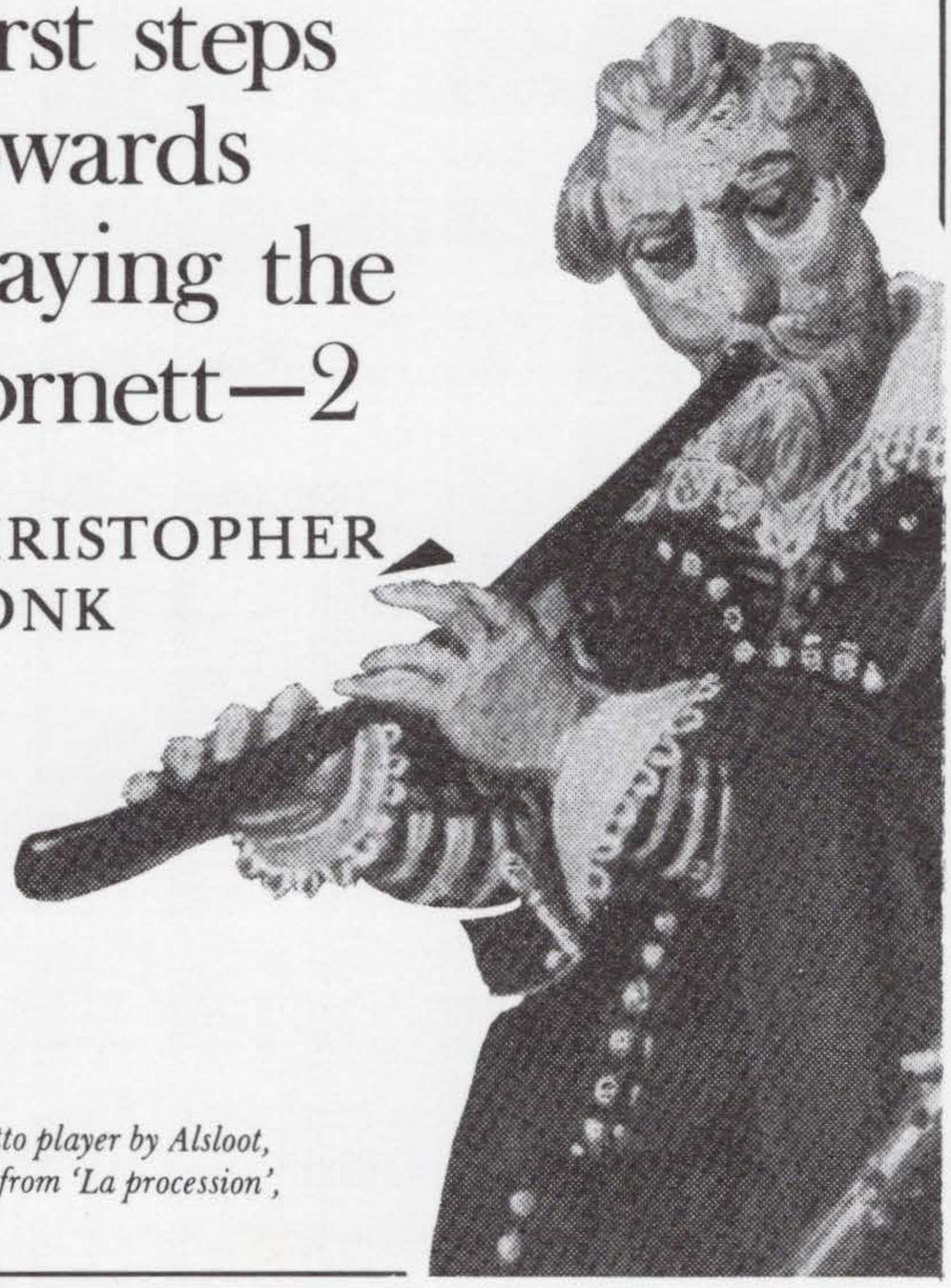
The reconstruction of medieval instruments is more problematical, for it is based not on surviving instruments but on illustrations and carvings which seldom show all the necessary details. Some principles are clear, however: an instrument that looks different from the original must sound different; an instrument of box construction cannot sound the same as one carved from the block; an instrument with a sound post must sound different from one without; the use of anachronistic materials (nylon strings, covered strings, plastic quills and jacks, plastic reeds, plastic bodies, etc.) can only falsify the sound. Instruments made in this way may be fair enough and cheap enough for beginners and amateurs who play for their own amusement, but the moment that one plays before the public one has a responsibility to the public; either one says 'we are playing early music on fake instruments with fake techniques for our own enjoyment' or one does the job properly. It may mean making one's own instruments; it may mean persuading better craftsmen than oneself to make them well; it may mean a lot of work and a lot of practice, but at the moment the vast majority of early musicians are taking money under false pretences because they are not making authentic sounds.

The only way to copy an instrument is to copy it exactly; the fact that it is then difficult to play is immaterial, for it is up to the player to master it. Once he has trained his masculature to produce good tone and good intonation on an instrument identical to an original, he is halfway to recreating the original technique and the original performance style.

Footnote: Perhaps I should say that I write this note, not as a member of a well-known ensemble (one which is as guilty as any other) but as a researcher into the history of musical instruments. JEREMY MONTAGU

First steps towards playing the cornett—2

CHRISTOPHER MONK

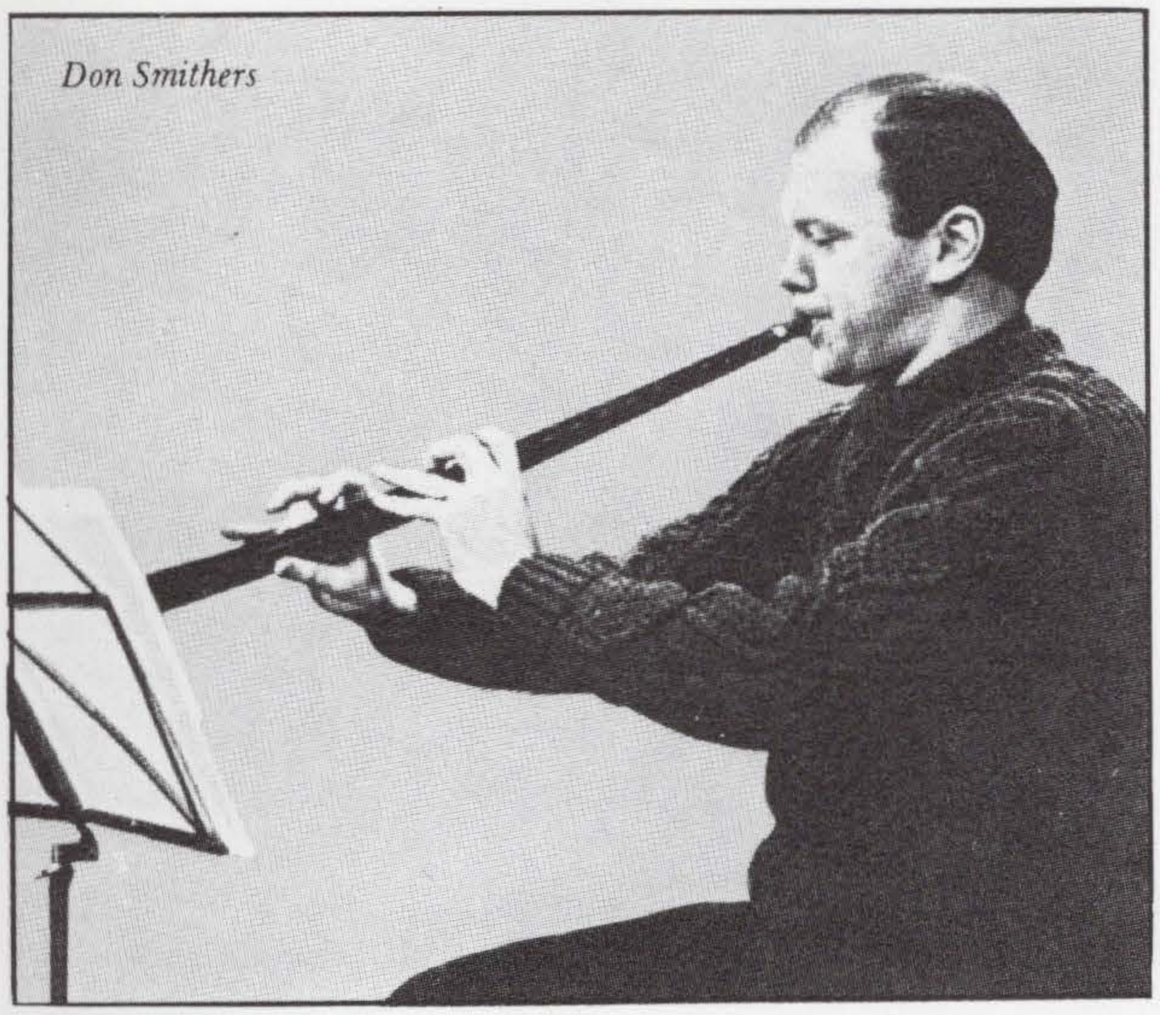


Cornetto player by Alsloot, detail from 'La procession', 1616

The theory that people today are generally bigger than their ancestors may be borne out by suits of armour but it does not at first seem to be borne out by old wind instruments not equipped with keys. Fingers just don't naturally stretch the distances often required to cover the holes, and the prospect is sometimes daunting. Cornetts are no exception, apart from the cornettino which fits most hands easily enough, but confidence that it can be done and exercise will usually conquer the difficulty surprisingly quickly. For the unfortunate few a simple key or an offset finger hole often do the trick. Recorder and other woodwind players are in the habit of making sure fingers lie at something close to right angles with their instrument. This is impossible with most cornetts, and other early wind, particularly for the right hand which lies most comfortably at an angle of almost 45°. The problem is made to seem worse because the right hand is the main support. Recorder players sometimes look for the solution in a thumb rest, but virtually no original instrument shows a trace of having had one, because it really is not needed. A recorder can be supported by the thumb of the right hand with the fipple resting against the lower lip or even chin. The light contact which is all that is desirable between lips and the cornett mouthpiece does not give the same secure balance. The mouthpiece cannot be allowed to rest on the lower lip instead of pressing gently against it. The secret lies in being able to support the cornett entirely by three fingers of the right hand for those few notes where other fingers are not able to help take the strain. To find this grip hold the cornett in the right hand only with the fingers covering all three holes. Notice that the tip of the little finger, the heel of the first finger and the thumb can be in firm contact with the instrument. Using this three-point suspension it is possible to uncover all three holes without dropping it. The photograph of Don Smithers at work shows the position, though the little finger is out of sight on the facet opposite the thumb with the tip just below the sixth hole. The sonata 'La Carioletta' mentioned in the previous article should convince anyone that this grip need not seriously impair the agility of fingers. The grip is much the same for the tenor cornett or lysarden, but that is heavier and best played sitting, with the weight taken mainly on, or between the knees.

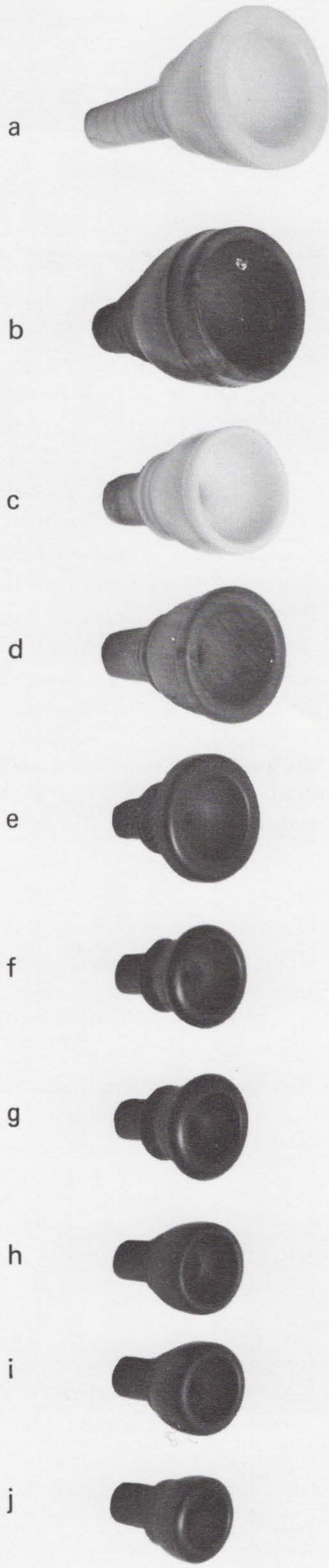
The mouthpiece of any lip-reed instrument is a highly critical factor and every maker will supply what he thinks is suitable, whether it is for a horn, a trumpet, a trombone or a cornett. His experience is likely to be wider than most and with historical instruments he can be expected to have carried out a good deal of investigation, so random and ceaseless experiment with mouthpieces at too early a stage is likely to be self-defeating. On the other hand no two people have quite the same requirements, so although modifications are unlikely to create an embouchure, they may help to perfect one, provided there is thoughtful awareness of some general principles from the start and they are applied with commonsense only when a serious amount of work has built up some real experience. Over a hundred varieties of modern trumpet mouthpieces are readily obtainable, each of which will suit some particular individual, or instrument, or style better than the rest. A novice who ignores the advice of the maker and his teacher, however, and picks at random is asking for trouble. In just the same way many varieties of perfectly authentic or tonally acceptable cornett mouthpieces are possible, provided one grasps what the variations can be, what effects they have and does not forget that it is a poor craftsman who blames his tools before he has learnt to use them.

Indisputably original cornett mouthpieces are sadly few. For example, one in Berlin, another at Munich and a third at Vienna are much quoted. On investigation they seem respectively to have been made after the Second World War, no earlier than the beginning of this century, and just 'thought to be original' by

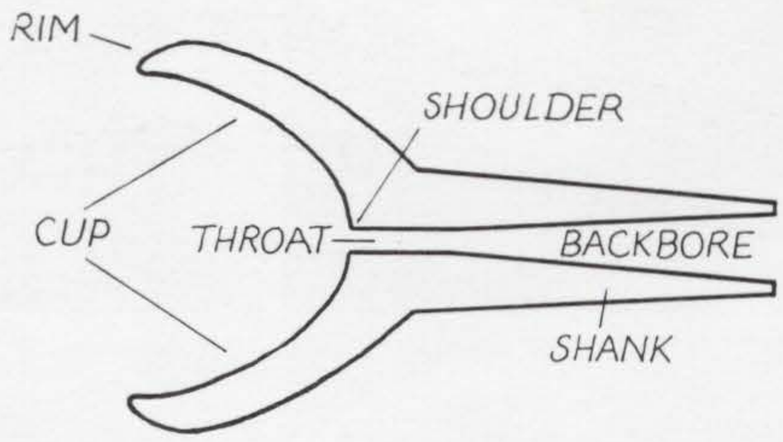


Julius von Schlosser when he wrote the catalogue. Schlosser's opinion of course is not to be taken lightly and that together with much other evidence points to a kind of mouthpiece commonly called 'the acorn cup' as the one that was used in the cornett's hey-day. The photograph shows three of this sort—H and I suiting the cornetto and J suiting the cornettino. E, F and G are compromises with modern brass practice having broader rims nearer what players would expect today. A, B, C, D, are all varieties that are in current use with tenor cornetts or lysarden. The muscles and setting of the lips, called the 'embouchure', need training before sound can be produced to the best advantage of tone and endurance on these, or any 'cup' mouthpiece. Quite small differences can upset the balance, let alone the wide variations of rim and diameter shown in E, F, H, I for the cornetto alone. This is why it is sensible to pick one mouthpiece and persevere with it so long as some sort of progress can be detected. For example a novice on the cornetto would be wise to start with I or possibly H unless a modicum of experience with modern brass made F seem more familiar. A fully experienced and trained trumpeter would probably need something like E before he felt at home.

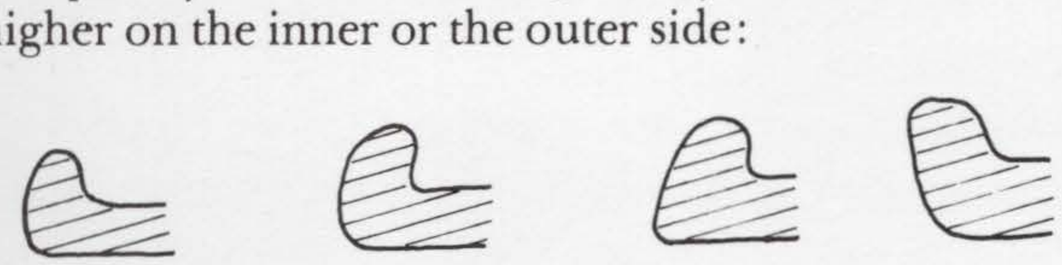
Overleaf is an 'acorn cup' and the names used to identify particular parts of any 'cup' mouthpiece. The rim can be quite sharp or well-rounded. A sharp rim holds the lip firmly in place which will make for a good secure attack. The more rounded rim allows a small movement of the lip which makes for greater flexibility. The cup is usually nearly hemispherical. A shallow one gives a clear-cut sound which becomes hard and edgy if it's overdone. A deep cup gives a



Acorn cup



mellow sound, becoming stodgy if it's overdone and in any case lowering the pitch of the whole instrument. The angle where the throat joins the cup is called the shoulder. A sharp shoulder will tend to give a brilliant edge to the tone provided the player can 'centre' notes accurately. With an inexperienced player or a narrow or shallow cup the effect is likely to be breathy or harsh or both. Broadly speaking the shorter the overall length of the instrument or the narrower the cup the more important it is to round or even bevel the shoulder. The throat is usually quite small. The broader it is the thicker the sound becomes. The throat lasts for a measureable distance with parallel sides and then makes a lesser or greater expansion, called the 'backbore', towards the end of the shank. The length of the parallel section and the length as well as the degree of expansion, affect not only the fineness and the fullness of the sound but also the relation between the highest and the lowest notes, not to mention the brightness and the sweetness. With too short a parallel section the instrument tends to feel and sound dead. With too little or too short a length of expansion some players and instruments sound stifled. The overall length of the shank, which is short compared with a modern 'cup' mouthpiece, can therefore have considerable effect. A flanged rim, as on the compromise mouthpieces E, F, G, offers extra support to the lips which may help some but not others. The surface of the flange can vary from completely flat to something evenly rounded or raised higher on the inner or the outer side:

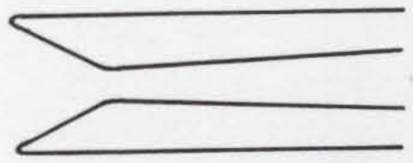


A mouthpiece of the dimensions of E is an unwise choice for a novice and will probably sound muddy and uncertain. A trumpeter, however, who has worked hard to perfect his embouchure on a mouthpiece with cup diameter and rim not very different from this will need something of the sort if he is not going to ruin several years' work. For him the tone can be sweet, clear and utterly convincing when played alongside the more authentic mouthpiece.

The shank on old mouthpieces was tapered to fit the tapered socket made to receive it on all old cornetts. A winding of thread round the shank would make the mouthpiece protrude rather more and so lengthen the instrument fractionally, allowing a small degree of tuning. With modern tools it is easy to make a cylindrical socket, which allows rather more movement in or out to provide a greater degree of tuning. Where the socket that takes the shank is substantially wider than the throat of the instrument itself, a small chamber is formed when the mouthpiece is drawn partly out. This can affect the tone. Most ironmongers keep polythene tubing of many thicknesses and diameters, and it takes little skill to cut a short length of an appropriate size which will fill such a chamber, if the mouthpiece needs regularly to be out like this. A disadvantage of a cylindrical socket is that wear can lead to irritating looseness. This is quite easily cured by a few turns of fine waxed thread such as 'dental floss' sold by most chemists, or a smear of an epoxy resin glue.

The tenor cornett or lysarden uses mouthpieces which closely resemble these in general characteristics. A and B are about the largest that can be used satisfactorily and C and D are a normal size. Smaller mouthpieces still, akin to French horn rims and diameters, are in successful current use.

The mouthpiece of any mute cornett that has survived is likely to be essentially authentic since it is an integral part. It is likely to be deeper and more conical than its counterparts on the other cornetts, and of course trumpet-type compromise mouthpieces are harder to work out for it. The throat is substantially wider with little or no parallel section and the backbore is the instrument itself. With these features, for which the bore of the instrument is adjusted, it is easy enough to realize why the mute cornett has its own special sound.

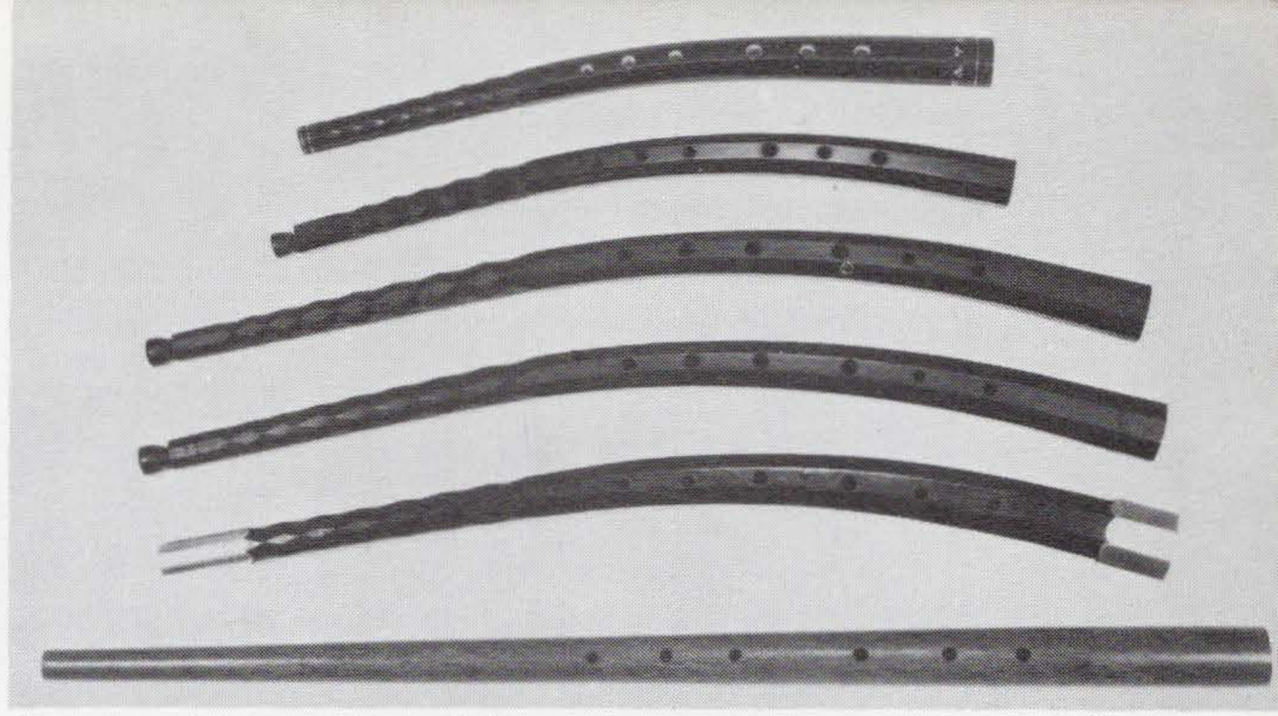


All this is information to be carried in the back of the mind for future reference by anyone who is starting to play the cornett from scratch.

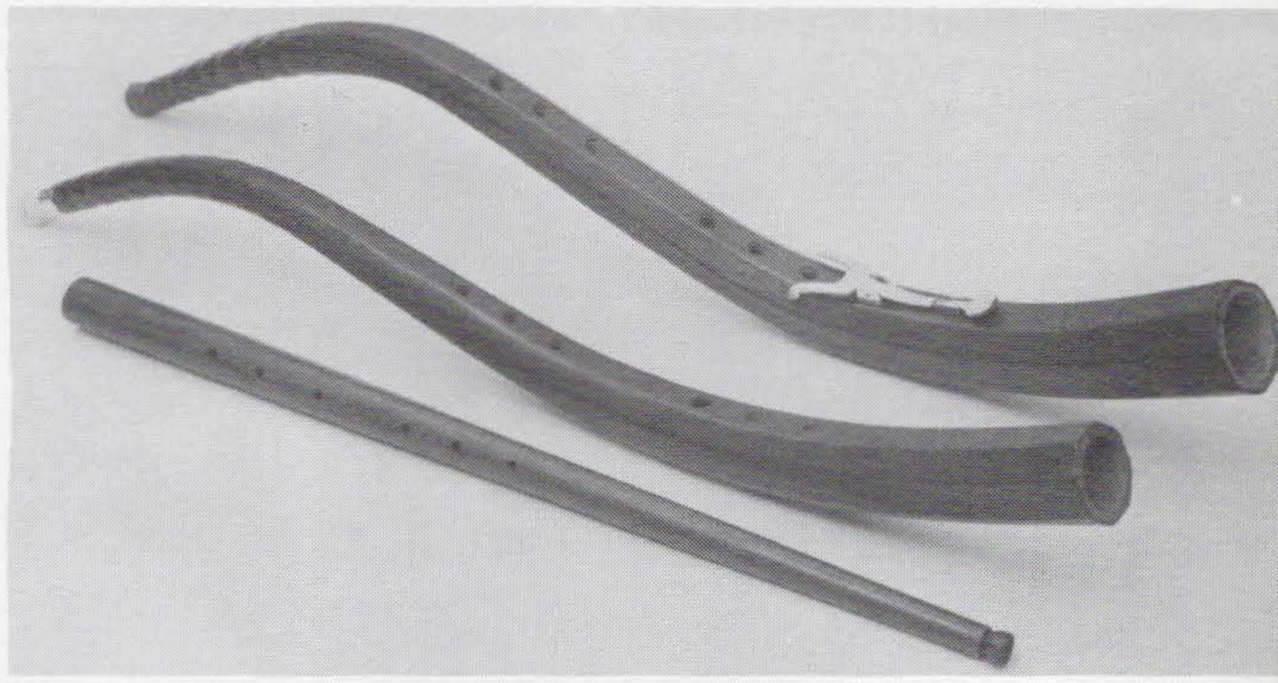
The next practical problem to face is the production of sound. On a recorder or crumhorn this doesn't really arise. One blows and sound comes. The big problems come later. On a cornett, or any brass instrument, there is a knack of setting the lips in

vibration that has to be acquired before a start is possible. The knack of whistling is one that comes naturally to some, while others have a frustrating time acquiring it. It's difficult to do it until you've done it, and then it's easy, so to speak. This is just the same. It's quite a good idea to start with the mouthpiece by itself. Say 'm-m-m-m' in a meditative sort of way to set the lips in the right position, and then put the mouthpiece lightly against them, with something like half or two-thirds on the upper lip. Without changing the position or straining at all, try to say 'per' as in 'perhaps' into the throat of the mouthpiece and keep breathing out for several seconds. If air escapes at the sides of the mouth you probably need to part your lips in the mouthpiece very slightly, or else you are blowing too wildly or too vigorously, or the mouthpiece needs fractionally more pressure. If you are just getting a draughty noise through the mouthpiece blow a little harder and try compressing the lips a tiny amount. One advantage of the acorn cup apart from its authenticity is that it works as readily at the side of the mouth as in the centre, which is really the only place for the flanged mouthpieces. This gives quite a choice of comfortable positions. The cornetto player in Alsloot's band of musicians seems to be using a position often shown in old pictures and favoured by many, just on the central side of the right-hand eye-tooth. Anyone with lips that are at all thick or soft can find this helps. Some players of the past and present like a position still further to the side. If it works quite comfortably in the centre there is no point in changing position, but if you are going to experiment, this is the time. When you get a squeak or a buzz which you can repeat, make continuous and vary in pitch, you're on the way.

Next put the mouthpiece into the instrument (always with a twisting motion). Close the thumb and the top two or three fingerholes and squeak or buzz the mouthpiece again. When you can make a continuous note and repeat it you're nearly there. Don't mind the actual pitch very much as yet, so long as it's beginning to sound at least faintly musical. If only a raucous sound is coming, you are going red in the face, beginning to feel dizzy or your cheeks feel like splitting then it's time to pause and think a bit more. Dizziness and a red face are the result of too much oxygen from too vigorous breathing for what is required. Cheeks should not be blown out at all but remain in their natural position. Upper and lower teeth should be more or less in line with each other. Your throat should be open as when saying 'huh' in long-drawn and sardonic fashion. The chest should not heave with the intake of breath, but the midriff should first expand and then contract as though with a lengthy sigh of exasperation or despair. Now try again and you ought to have better success. If you don't, leave it for a little and when you come back the chances are it will seem relatively easy. Keep trying at intervals until you are confident you have the knack of producing one clear note at least, but don't be surprised if even now the movement of fingers does not seem to produce other notes as readily as you might hope.



Two cornettini (one with mouthpiece and one without), 3 cornetti (two with mouthpiece, one without) and a mute cornett



Tenor cornett, or lysarden, with key, tenor cornett, or lysarden, without key and a cornetto direitto

The time spent in this way should total minutes or at the most an hour or two. The next stage is to close the thumb and all the fingerholes and see how many notes you can produce using the lips alone. Look carefully at the fingering chart to see what these notes should be, not forgetting that the lowest three notes all have the same fingering and it is the highest of the three you should be obtaining. If you know about the 'harmonic series' or are a brass player you may be surprised to find your cornett plays a′ below middle C for its first harmonic and b♭′′ above middle C for its second, for example. This is following old standard practice and makes good sense in the end, as so often proves to be the case. On a cornettino you should aim to be able to play d′and d′′: on a cornetto probably a′, b♭′′ and f′′: on a mute cornett in f probably f, f′

and a′′: on a lysarden probably d, e♭′ and b♭′′. Notice that there is some movement of the throat and jaw between one of these notes and the next, much as when one changes pitch in whistling. Try to practise this and achieve some fluency between those notes, though it will take a little time.

This sort of exercise makes a good start to daily practice. Play long notes too, invent rhythms on a single note and spend a few minutes each time in this way. It is common to find that lips will only stand five minutes or so at a time to begin with and initial progress depends on making good use of that short period even if it's possible to fit in several stints a day. Slow sustained playing builds up strength and improves tone most quickly. Start with the note produced by thumb and the first three fingers of the left hand. On a cornettino that would be g′: on a cornetto d′. Play gently and listen hard to your tone. Volume will develop naturally as you progress. You will have discovered by now the wide variation in pitch that is possible with any given fingering. This is one reason why players of the past and present stress the need, as with singing, to have the notes in the head before trying to play them. The daunting impression that almost any fingering will do for almost any note, which sometimes develops, will be dispelled as soon as your ear and embouchure become reasonably sensitive. When lips and fingers are in proper adjustment any sounds of strain and roughness should disappear and the note become clear and sweet, or in other words 'centred'.

Use a piano, recorder or somesuch to establish the pitch in your head and then try to play the note loud and soft, crescendo, decrescendo keeping it as steady and as clear as you can. While the embouchure is being established you may find the note centres above or below the pitch of your piano for instance. Always try to play the centred sound even if it means making a mental adjustment to begin with each time you take the note from the other instrument, which itself of course might need adjustment. Listen carefully to the start of each note and try saying in turn, 'ter', 'der' and 'ler' instead of the rather explosive 'per' with which you began. If the note wobbles up or down immediately it starts you are using your tongue carelessly and probably too much. If there is a breathy noise before the note actually sounds, that sighing breath is not yet strong enough. Ultimately you ought to be able to breathe a note out, and by then you will have realized that the tongue is only a valve to turn the breath on at a precise moment, and not the means of starting the note, although it will seem like that at first. When a note continues to waver the reason will be unsteady breathing or unsteady embouchure. Sometimes this is the result of not putting enough into it, but more often it is the result of too much effort and tension and the cure is a conscious effort to relax a bit. When your first note d′ or g′ has had its fair share of time and success move to the note above, then the note below and so on. It seldom pays to go below a′ on the cornetto and d′ on the cornettino until things are quite advanced. When the scheme of note production has reached these extend the range upwards. As soon as practicable turn the single notes into fragments of slow melodies, hymns, psalm tunes, improvisations, anything you can think of or remember. Make a start with slow scales too. Begin with g′, say, holding it for four steady beats following with a′′, b′′, c′′ in the same way and then come down again. Carry it down below g′. Do the same starting on f′, e′, d′, c′ and so on. A week or two on these lines should see you through the first and hardest stage and ready to start on more athletic pieces with some confidence and stamina.

Finally, don't fail to remember that most difficulties are in the mind. Those who teach children know how much is gained from focusing attention on what they can do well and not on the mistakes they make. Without being chicken-hearted and avoiding all difficulties, build up your own morale by keeping to those areas that appeal to you and where success comes reasonably easily. For example, if only a half or a third of the full range seems possible at first, settle for that temporarily rather than develop a neurosis each time something higher or lower or faster looms up. A limited range is sometimes the result of holding the instrument and mouthpiece at too much of an angle to the lips so that one of the edges of the mouthpiece tends to jam into a lip, usually the lower one. Something like a right angle is what it should be. Be ready to transpose and adapt pieces to meet your early limitations. Singers and violinists as well know just how easy it is to be badly out of tune, and that understanding how easily it happens is not to excuse or accept it as inevitable. Systematic work, not pure flogging, will best develop the stamina of the lips, as it will the rest of the body in athletic sports. Think more about the sweetness than the loudness of the sound. It is true the cornett was classed among the 'loud' instruments of its day, but this is relative to a viol or a recorder not a modern symphony orchestra. The old saying may be political nonsense in our time, but it is still musically perfectly true—'Plus fait douceur que violence'.

Woods used for woodwind since the 16th century 2

A DESCRIPTIVE DICTIONARY OF THE PRINCIPAL WOODS MENTIONED

MICHAEL G. ZADRO

African Blackwood

Dalbergia melanoxylon. East and Central Africa and Madagascar. *90 lb.

African Blackwood is produced by a small tree yielding limited quantities of usable wood. The heartwood is deep brown to purplish black turning gradually to jet black. The colours alternate in narrow bands. The sapwood is thin and yellowish. The grain is straight but defects are frequently uncovered and much wood has to be discarded. The texture of this wood ranges from extremely fine, resembling that of ebony, to rather coarse with a low lustre. With some effort a fine, polished effect is possible. Instruments made from this wood which has not turned completely black are frequently dyed with printers ink.

The wood is resistant to moisture, more resonant than ebony, far less brittle and not as prone to cracking. Blackwood is frequently mistaken for ebony, and has been called black cocus, East African ebony, Mozambique ebony and granadilla (o).

Apple

Malus pumilia. Crab Apple. 48 lb.

Malus sylvestris. Common Apple. 48 lb.

Both varieties are common to Europe and North America but all the more than 2,000 recognized varieties are believed to have originated with the wild or crab apple. The sapwood is light to medium tan, sometimes interrupted with streaks of darker pigmentation. The heartwood is a rich, reddish brown colour, the wood is hard, dense and stains well.

Boxwood

Buxus balearica. Asiatic variety. 55-70 lb.

Buxus sempervirens. Europe. 55-70 lb.

The best grades sometimes known as Abassian boxwood came from the shores of the Black Sea and had a mottled appearance. Boxwood grows as a tree in the Mediterranean and near eastern regions but as a small evergreen or shrub in England and Northern Europe. It is hard, tough, dense and usually straight grained, probably as a result of its slow growth characteristics. It possesses a delicate yellow colour which with age darkens to a honey hue. The manner of cutting, storing and seasoning was of primary importance in order to produce boxwood of excellent quality. This in some measure alleviated its dimensional and stability problems.

Other boxwoods or woods bearing the name include:

Cape Boxwood

Buxus macowani. 55 lb.

This wood comes from South Africa and is also known as East London box. It is lighter in weight than most European box but has the same dense, smooth surface.

African Boxwood

Gonioma kamassi. 55 lb.

Sometimes called simple Kamassi, it is deeper in colour but resembles European boxwood.

Indian Boxwood

Gardenia latifolia.

From South East Asia, resembles box but is from a different species.

West Indian Boxwood

Phyllostylon brasiliensis. 54 lb.

Gossypiospermum praecox. 54 lb.

This wood is obtained from Cuba, Santo Domingo, the Dominican Republic and Northern South America. A variety exported from the Lake Maracaibo region of Venezuela goes by the name of Zapatero or Maracaibo boxwood. This species closely resembles European boxwood with its surface, texture and grain pattern but bears a rather dull surface appearance and is found with white, chalky deposits in the pores.

Cherry

Prunus cerasus. Native to England. 50 lb.

Prunus avium. European wild cherry. 50 lb.

Prunus mahaleb. Austrian cherry. 50 lb.

Prunus serotina. American cherry. 36 lb.

Prunus emarginata. American cherry. 36 lb.

The sapwood is narrow and nearly white, while the heartwood ranges from light red to darkish red and darkens further upon exposure. The wood is fairly hard and noted for its toughness. The texture is moderately fine and if polished will produce a beautiful surface with a silky sheen. Cultivated cherry displays a milder, straighter grain than the wild variety.

Cocobolo

Dalbergia retusa. Native to Mexico and Central America. 80-85 lb.

Dalbergia granadillo. Native to Mexico and Central America. 80-85 lb.

Dalbergia hypoleuca. Native to Mexico and Central America. 80-85 lb.

The heartwood varies greatly from orange to deeper red or chestnut brown hues intermixed with jet black streaks. The wood is hard, smooth, and cool to the touch. It acquires a waxy feel when rubbed and it has found maximum use in

* Average weight per cubic foot.

the manufacture of knife handles because of its imperviousness to water. The wood is extremely durable but is unsuited for gluing because of an unusually high oil content. The fine dust it produces when being worked may initiate a reaction similar to ivy poisoning upon sensitive individuals. This is also true of cocobolo instruments in contact with the lips if the wood has not been treated with a sealing agent.

Cocuswood

Brya ebenus. West Indies and South America. 75 lb.
The granadilla tree of these regions supplies cocuswood in which reddish or reddish brown tones to chocolate tones predominate and another variety known as green ebony whose heartwood is brownish green.

Both varieties of cocuswood are usually straight-grained with wood that is hard, dense, brittle and highly resinous. Both woods have fine uniform textures and are very stable. The species grows as a small tree or shrub with a trunk rarely exceeding four inches in diameter and is no longer commercially available.

Rockstro made a point of distinguishing between Jamaican cocuswood and the South American variety, preferring the former.

Cocuswood has been called brown ebony, green ebony, West Indian ebony, cocoawood, Jamaican ebony and that catch-all for every wood of uncertain species—granadilla or granadillo—which now also includes African blackwood. The use of imprecise nomenclature should be dropped entirely and correct species names used. Instrumental manufacturers catalogues are particularly culpable in this regard. Such sloppiness in terminology is inexcusable.

Ebony

Diospyros ebenus. Ceylon, South India. 70-80 lb.
Diospyros melanoxylon. India. 70-80 lb.
Diospyros tomentosa. North Bengal. 70-80 lb.
Diospyros crassiflora. Guinea Coast of Africa. 70-80 lb.
These are the ebonies of commerce, characterized by a uniform jet black colour and producing the most highly valued wood. It is hard, durable, takes a high polish but tends to be brittle. The grain is usually straight although it is also found wavy or interlocked. Ebony is believed to have been introduced into Southern Europe during the first half of the 16th century. It must be seasoned carefully to avoid a tendency of developing fine splits and surface checks in drying. Only a small portion of the timber from the above species yields the intense black grade. Most of the lumber is interspersed with streaks or splotches of greyish, greenish or brownish hues. Ebony is considerably more stable than boxwood but also reacts to humidity changes. It is frequently confused with African blackwood.

Kingwood

Dalbergia cearensis. Guiana and Brazil. 70-80 lb.
This wood exhibits a rich violet brown colour shading at times almost to black with occasional lines of honey yellow. It was first known under the name of violetwood. Kingwood in texture is similar to the finer, paler cuttings of rosewood but is harder, heavier and closer in grain and takes a finer more translucent finish. Kingwood has for long been considered the most refined and handsomest of the striped woods.

Lignum vitae

Guaicum officinale. Caribbean and Central America. 75-90 lb.
Guaicum sanctum. Caribbean and Central America. 75-80 lb.
The wood of the Guayacum trees, so named from the guaiac resin content. The sanctum species is that of present commerce; officinale sources are exhausted. The wood is intensely hard and heavy with a cold waxy feeling and exhibits interlocked grain. The sapwood is yellow with the remainder being olive green to brown with occasional black streaks. The texture is extremely fine and the density of this wood is almost equal to iron. When first imported into England during the early 16th century, the guaiacum resin was used as a remedy for gout and rheumatism. Quantz, as previously mentioned, alludes to this wood as *lignum sanctum.*

Maple

Acer campestre. Common European. Hard. 45 lb.
Acer platanoides. Common European. Softer. 45 lb.
Acer saccharum. American sugar maple. 45 lb.
Acer nigrum. American black maple. 45 lb.
Maple is a hard, smooth, fine-grained wood ranging in colour from creamy white, pinkish tan to brownish red with diversified dark brown lines running through the wood. It takes an extremely fine polish. Maple often grows with an elaborate, highly decorative figure which takes various forms such as birdseye, fiddleback, curly, blister, etc.

Olivewood

Olea europea. Mediterranean regions. 50-60 lb.
Olea hochstetter. East African. 58 lb.
The European variety is a small evergreen which supplies a decorative wood of yellow, yellow brown to greenish brown colour with a wavy, mottled figure. It is also streaked with dark brown pigment lines and bands. The wood is hard, heavy, close-grained and slow growing. The finest figures are found in old and gnarled trees. The African variety from Kenya and Ethiopia is also hard, dense and close-grained.

Partridgewood

Andira americana. Northern South America. 75-90 lb.
Andira inermis. Northern South America. 75-90 lb.
This wood ranges in colour from deep mottled dark red or chocolate brown in colour, sometimes tending towards purple. The soft tissues in the wood produce the surface figure from whence it derives its name. It is very heavy, hard, high in strength and resistant to rot. It is difficult to work except on the lathe, where it takes a very smooth polish. It is also called brown ebony, coffeewood and granadillo.

Pear

Pyrus communis. 45-50 lb.

Numerous varieties derived from the wild pear which originated in Asia and Southern Europe. This wood is now common to Britain, Central and Southern Europe. It supplies a fairly hard, easily worked material of unusual uniformity and smoothness. It varies in colour from flesh tones through pink with redder hues occurring. It seasons poorly however and without diligent care is liable to twist and warp. It stains readily.

Plum

Prunus domesticus. 35-50 lb.

This wood thrives in the south of France, Spain and Italy in wild and cultivated form as trees and shrubs. The sapwood is straw yellow in colour, while the heartwood is pleasantly streaked and ranges from a reddish tan to warm brown. The wood is moderately hard and for the most part exhibits a very fine, smooth uniform texture.

Rosewood

Dalbergia nigra. Brazil and Central America. 50-60 lb.

Dalbergia latifolia. India, Ceylon. 50-60 lb.

South and Central American rosewood is also known by the names of palisander, jacaranda and cabiuna, bahia and Rio rosewood. The colour of this wood ranges from pink to yellowish tan, through orange, reds, and very deep purplish hues streaked with black resinous layers. When worked it gives off a mild scent of roses. It has a mild oily feel when polished. The wood is hard and is found with a fine to open grain sometimes coarse in nature that varies from straight to wavy. Old trees supply the valued heartwood containing the richest colouration. The heartwood of young trees is basically brown.

East Indian rosewood is also known as Bombay rosewood and Bombay blackwood. This wood is similar in appearance to Brazilian rosewood but with less pronounced colour contrasts and a lower oil content. In colour it ranges from red to dark purplish brown with denser blackish streaks. It possesses a uniform moderately coarse texture and dulls tools rapidly, especially when chalk deposits are present.

Other rosewoods include:

Honduras rosewood

Dalbergia stevensonii.

This wood is harder, heavier and redder than the Brazilian variety.

Thailand rosewood

Dalbergia cochinchinensis.

Known usually as chin chan.

Satinwood

Zanthoxylum flavum. West Indies. 55 lb.

Chloroxylon swietenia. East Indies. 60 lb.

The West Indian species is the finest commercial quality of satinwood known. It presents a bright sheen, a golden yellow colour and when freshly worked yields a scent of coconut oil. The texture is fine and uniform and the grain straight or sometimes mottled producing an attractive figure. It also possesses a silky lustre. This was the preferred satinwood of Sheraton and Hepplewhite. This timber was formerly known as yellow wood. It is no longer available. East Indian satinwood is obtained principally from Ceylon but is also found in Southern India. It varies in colour from golden yellow to golden brown and closely resembles the West Indian species but is more highly figured with a wider range of colour. It is fine and uniform in texture with a narrowly interlocked grain producing plain or broken stripes usually accompanied by delicate cross mottling. The hard, compact and brittle nature of this wood renders it difficult to work, it will, however, take a high polish with a remarkable lustre.

Tulipwood

Dalbergia variabilis. Brazil. 50-65 lb.

Dalbergia oliveri. Burma. 50-65 lb.

The fresh wood is usually of a creamy tan or flesh pink colour marked by fine and parallel streaks of strawberry pink or rose tones. These colours fade upon long exposure until the basic colour becomes almost white. The wood has a mild fragrance reminiscent of roses. It is very hard, dense and splits badly if not carefully seasoned and it has a tendency to splinter when being worked but can be rubbed to produce a high natural polish.

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A retrospective and prospective survey of the music of the Italian trecento

DAVID FALLOWS

When Judy Collins included Landini's *Lasso di donna* in her LP *Wildflowers* (1967) she brought a work of the Italian Trecento to a far wider audience than is usual for early music. She used early instruments (directed by Joshua Rifkin), sang the full form of the Ballata, and resisted all temptations to update the music or in any way compromise the most rigorous musicological standards. Her performance aimed to bring out the qualities of the song and avoided all the 'personality cult' problems one might expect on a record of this kind. It was presumably the first such commercial recording of a piece of medieval music. Perhaps its success will draw some listeners to look for more Landini and Italian trecento music on record. The present survey is an attempt to see what there is, what questions it raises, and what we might expect in the near future.

The age of Landini, the age of Boccaccio, the age of Petrarch, the Italian Ars Nova: all these titles are used to describe the Italian music of a period that stretches roughly from 1325 to 1420, from the treatises of Marchettus of Padua to those of Prosdocimus de Beldemandis. It is an unusual repertory in that it is extremely sharply defined: the Rossi manuscript (in the Vatican with some leaves at Ostiglia), preserves the earliest known works in the style, and no earlier source is known; at the other end the Squarcialupi codex and the Mancini codex (at Lucca with some leaves at Perugia) present the last music of the kind. Stylistically it is equally well defined. The musical lines are far more conjunct than in the contemporary French songs. They flow, often merely following a scale downwards but infusing life to the line by means of florid embellishment patterns. The music is also much more clearly sectionalized: where the French composers are apt to articulate their music in balanced phrases, the Italian trecento composer tends to let each phrase become a statement in itself, clearly separated from the next, perhaps even by rests. If Landini and others occasionally leaned more towards a French style of expression, this was only a passing influence. Italian trecento music remained primarily directional and florid while that of France retained the ideal of balanced phrases.

'Trecento' is perhaps a misnomer, though a useful one. The repertory does not exactly coincide with the 14th century, but it forms such a coherent unit as a repertory that there is little danger of confusion. This article limits the field a little further. It omits sacred music (there is not much on record anyway) and it omits the instrumental pieces normally associated with the trecento repertory. These last raise entirely different questions which should be discussed separately (in fact they would be material for a full review article in themselves).

Just over 600 pieces survive in the trecento song repertory.[1] Some 350 were published in modern edition in 1955 with Johannes Wolf's posthumous (and patchy) *Der Squarcialupi-Codex*. For all its faults, this is probably still the best place to begin examining the trecento repertory since it contains practically everything of all the major composers except Paolo Tenorista. About the same time two more long-term projects were launched with a view to publishing the complete repertory. That of Nino Pirrotta (in the *Corpus Mensurabilis Musicae*) reached to five volumes between 1954 and 1964 but has gone no further. That of Leo Schrade (in *Polyphonic Music of the Fourteenth Century*) was continued after his death by W. Thomas Marrocco. It now consists of four large volumes and the next three, which are in active preparation, should complete the set. But already for some years practically all the trecento repertory has been available in good monumental editions:[2] the only substantial gaps now are the works of Paolo Tenorista (most of which can be assembled from various places) and of Zacara da Teramo.

In a repertory of this size it is natural that only a very small percentage should be available on record and that certain pieces should acquire a special popularity among 20th-century performers and (perhaps even) audiences.[3] The disappointment is that some areas of trecento music still remain practically unexplored. On the credit side is the coverage of *early* trecento music. There are several recordings of music from the earliest known source, the Rossi manuscript, and of improbable looking pieces by the earliest generation of composers, Maestro Piero, Giovanni da Cascia and others. There is also now a substantial body of music by the master of the next generation, Jacopo da Bologna. Moving on in time, Landini, the central master of trecento polyphony, is generally well-represented on record particularly in view of the recent disc devoted entirely to his work; and from the last generation Ciconia is now recorded almost complete. But the other later composers are neglected: there is practically nothing on record of Paolo Tenorista, Bartolino da Padova or Andrea de' Servi. And it is not as though these were minor composers. If the number of sources in which a work survives is any yardstick of respect in the 14th century, Bartolino is especially impor-

tant, for three of the ten most widely distributed trecento pieces are by him.[4] His music seems to be distinctive and resourceful; but I have yet to hear a note of it apart from what I have performed myself. Some Bartolino on record would seem to be a high priority.

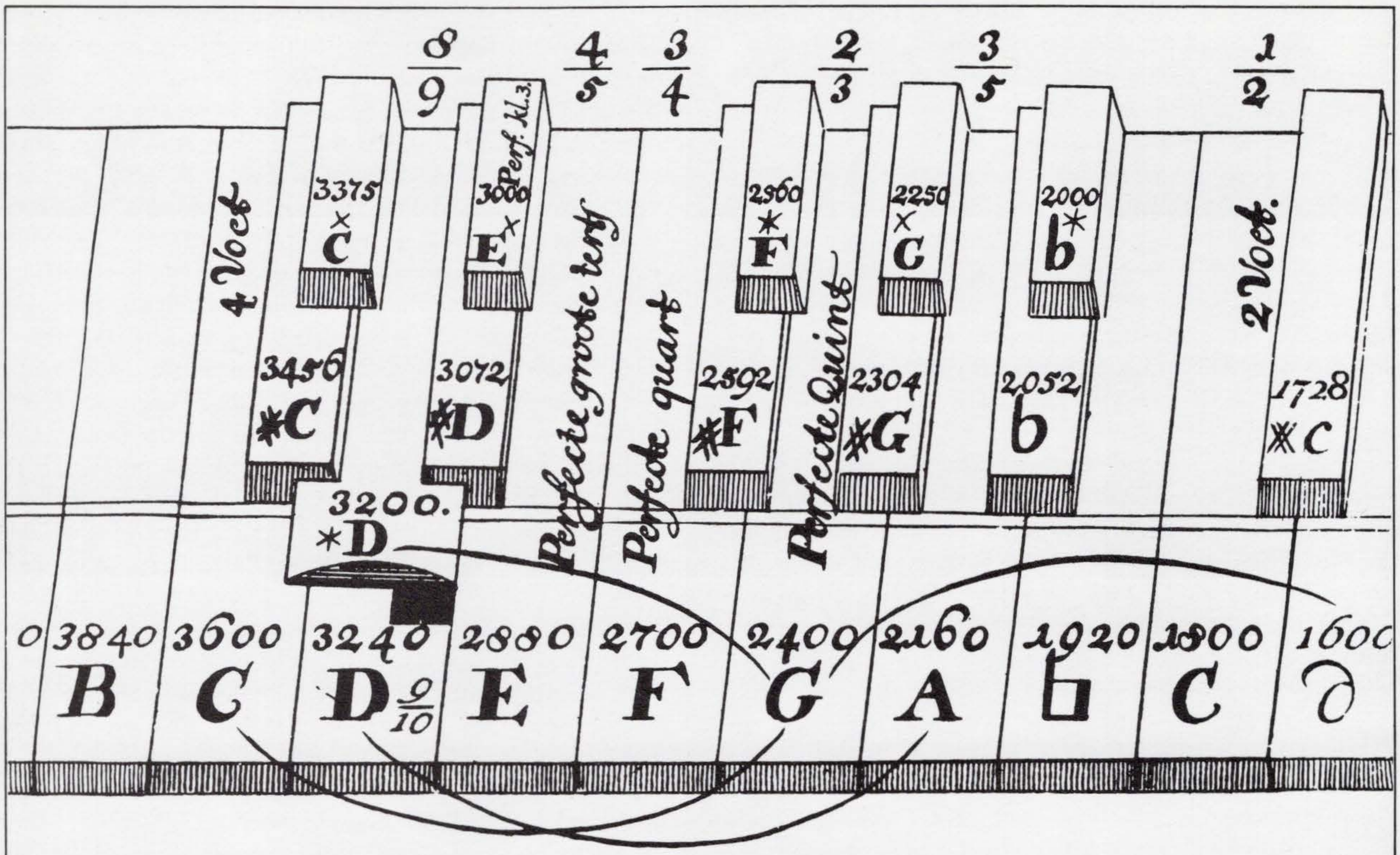
It may seem unkind to condemn the compilers of these discs for what they omit, for not doing what they never intended; and it can seem short-sighted to imply that they are unadventurous when the mere fact of their involvement with trecento music is witness to some degree of adventurous spirit. Even so, there is an unhappy tendency among performers of early music to rely too heavily on the pieces they know will 'work': Landini's *Gram piant' agli ochi* is always a show stopper, his *Ecco la primavera* has started many successful concerts and will continue to do so, while Gherardello's *Tosto che l'alba* is known to enormous numbers of people who otherwise know not a note of trecento music. Not that these are bad pieces: far from it. But it is with a sinking feeling that I pick up yet another record and see among the titles a whole series of familiar names. And it is with relief that I note that Judy Collins chose *Lasso di donna*, a song otherwise unknown to me.

Five records devoted to trecento music are available in one way or another on the commercial market in Britain or, so far as I can establish, elsewhere. Two date from 1969: *Ecco la primavera* with the Early Music Consort under David Munrow and *Music from the Time of Boccaccio's 'Decameron'* with Musica Reservata under John Beckett, although this has now unfortunately been deleted in Britain. (Perhaps it is still available on the continent.) The other three are from the German series *Reflexe*, available in this country through EMI. In 1972 they issued a record devoted to the music of Johannes Ciconia with the Studio der frühen Musik under Thomas Binkley. This group also performs on the 1973 record devoted to Francesco Landini, while in the same year came a record entitled *Musik des Trecento um Jacopo da Bologna* with the Zurich ensemble Ricercare under Michel Piguet.

Many other records contain trecento pieces and groups, of course. Most histories of music in sound have included a few. Among the earliest early music on record are the old pre-war recordings of *Io son' un pellegrin* (in several different anthologies, and always presented with the spurious ascription to Giovanni da Cascia), Landini's *Gram piant' agli ochi* and Jacopo's *Fenice fu'*. Perhaps the first trecento record to achieve wide distribution was in the Archiv series: *Madrigale e caccie from the codex of Antonio Squarcialupi* with the Pro Musica Antiqua of Brussels under Safford Cape (1953). Some of the pieces were more successful than others. There is a nice performance of Jacopo's *Fenice fu'* by Jeanne Deroubaix and Franz Mertens, a muddy but strangely convincing *Tosto che l'alba*, and an unforgettable *Gram piant' agli ochi* with the same two singers.

That now seems very distant, and it is a little frightening to think that those of us interested in trecento music ten years ago probably relied on this record for their only aural experience of the repertory. But there were other performances, and good ones. Alfred Deller singing Ciconia's *O rosa bella* on the *Oxford History of Music in Sound* springs to mind. And in 1963 the Munich Studio der frühen Musik recorded three trecento songs on their *Frühe Musik in Italien*. This record is now reissued as part of a two-record set *Frühe Musik/Early Music* (Telefunken TK 11569/1-2), and quite right too, for there are some magnificent performances here, among them what are probably still the three best renderings of trecento songs on record. Donato da Firenze's *Come da lupo* is sung by Andrea von Ramm and Nigel Rogers with tremendous verve and at a hair-raising speed. This performance showed once and for all that the music of the Italian Trecento is virtuoso vocal music requiring all the skill the singer can muster. The pre-war theories that it is instrumental music and the voice sang something simpler (which had to be deduced from the written ornamental part) went out of the window. The same disc includes Landini's *Gram piant' agli ochi*, in a masterpiece of balance and lingering lines, and his *Ecco la primavera* in a performance which is a little too fast for comfort and sets a strange formal precedent, but which is still as delicate and convincing a performance as can be found on record.

Another category of recordings demands attention here though in a slightly different way. I would call them 'academy' records—using the word not in the sense that they are necessarily academic, but that they tend to come from academic circles. The performers are often students, the recording quality can be variable and the budget is usually low. For general purposes this category may be taken to include anything not on a 'name' label; and although some of the performances are quite outstanding, the records are often difficult to obtain.[5] Their importance is partly that they include music not otherwise available. (Again, my main source of information was the invaluable Coover/Colvig bibliography.) Of the three records I traced, one is recorded by Walter and Sylvia Frei on a Swiss label: I was unable to obtain a copy. The others are both from American university groups. The Columbia University Collegium Musicum under Richard Taruskin[6] have a record including a most inventive rendering of the inscrutable *L'antefana di Ser Lorenzo* against varying drones in fifths: it is an extremely bizarre sound, but it is a bizarre piece anyway, and the solution is the kind of thing most people would be hesitant to allow on a 'name' label. I for one am extremely grateful that this recording exists. It also includes a couple of pieces not otherwise recorded and a most interesting solution to Jacopo's *Aquil' altera*. The Capella Cordina (connected with Yale University) under Alejandro Enrique Planchart devote one side of their 1966 *Ars Nova* record to Italian music.[7] Quite apart from several pieces not available elsewhere (an admirably low-keyed rendering of Ciconia's *I cani sono fuora* by Janet Steele and Lucy Cross; Jacopo's *O cieco mondo*; Donato's *L'aspido sordo*) there are three things that specially recommend this record. First, the music is presented in more or less chronological order, so the listener can get some



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impression of its development over fifty years or so. Second, the historical notes, texts and translations are carefully prepared by an experienced historian who happened also to be the conductor of the record and therefore knew exactly what he was writing about. Third, there is an extraordinarily interesting 'analytic' performance of Landini's *Sy dolce non sonò*—something which is less likely to happen on a 'name' label.

But such academy records are difficult to obtain. The five discs first mentioned constitute the bulk of trecento music commercially available today. All five can safely be recommended as meeting high musical standards, though I have serious reservations about the Zurich *Jacopo* record, as will be seen. All five contain much unrecorded music. The three recent records from *Reflexe* were particularly interesting to me as a group because they demonstrated the three main eras of trecento music and made the development of the style so much clearer than it had been from any of the single 'anthology' records. But I still find the old Musica Reservata record musically the most satisfactory, if a choice must be made. Many, however, will prefer the *soavità* of the singing of Nigel Rogers and James Bowman on the Munrow record. For coolness and precise phrasing (as well as the string playing of the phenomenal Jordi Savall), go to the Zurich record. And for sheer momentum and formal control it will be difficult to beat the Studio der frühen Musik, with their musical *joie de vivre* (*joie de chanter?*). All this must be taken as read. What follows is less an attempt to evaluate the records than to discuss some of the questions they raise.

First, the covers. Jacket material is important for music of this kind. Texts and translations would seem to be mandatory since the works are mostly only available in monumental editions which cannot easily be taken out of libraries and their language is often extremely obscure. In trecento music, as in any song, the meaning of the text is fundamentally important to the music, and its understanding is a prerequisite to any serious appreciation of the song. It is therefore disturbing to see record jackets which contain shoddy translations. Academy records are so often more reliable. Planchart's translations seem excellent: they read well, they contain no obvious errors, and they name an expert in trecento literature he consulted over difficult points. By contrast, one record from a name label (not otherwise reviewed here) succeeds in offering the following translation of Petrarch's poem *Non al suo amante* (set by Jacopo da Bologna): 'Diana no longer pleased her lover until he saw her bathing naked in the fountain. Although the sun stood high in the sky, he felt himself shiver with an amorous cold.' Even this is closer to the poem than the translation which is on one of the records reviewed here: 'Diana did not bemoan her beloved any longer when through such luck you wash youself in the icy water quite naked.' But irrespective of whether they correspond to what is in the poem, both are complete rubbish. It is difficult to see the point in publishing such translations. There are, of course, several perfectly good published translations of the Petrarch poem in which he compares his own feelings on seeing his beloved Laura washing her veil to the feelings of Actaeon when he saw Diana bathing naked.

Two points are at issue here. The first is the habitual carelessness of record companies about sleeve material. On two of the *Reflexe* records it is quite clear that the writer of the note was not even sure what was on the record. Secondly there is the linguistic and philological problem in general. Ideally a record of medieval song should not be made without consultation, at least, with an accredited scholar. Such people are easier to find in academic contexts, and such records are often better in these matters. But of the five commercial records under consideration here not one mentions the name of a literary expert who was entrusted with the work on the texts. Indeed, not one even names the translator of these extremely complicated poems. And the listener is bound to feel sceptical about the performances of musicians who think *Non al suo amante* concerns Diana bewailing her lover.

Equally important as the meaning of the text is its form. As with all 14th- and 15th-century song, the musical form in trecento music is directly determined by the poetic form. If the music survives without text an experienced student can normally identify the precise form of the missing poem. To omit a section is therefore to present the song seriously depleted, less because the logic of the poem is thereby destroyed than because an important constituent of the poem's logic is its rhetorical or formal persuasion. For the medieval poet form was expression.

Thus in a ballata, the five panels of the A b b a A form are approximately equal in length. To omit a section, as happens twice in the Zurich record, is to destroy the musical balance (as well as the poetic logic). It is of course difficult for the 20th-century listener to reconstruct a world in which half of all known polyphony was in this same ballata form. (Kurt von Fischer lists 420 ballate.) In such circumstances one would be reasonably familiar with the form, I should imagine. So the excitement for the listener would not be in the form itself as much as in what the poet and the composer did with it. It is not easy today to feel the detail of this when many recordings and concert performances are still 'cut'. If medieval music has no form it has very little to offer: musical and poetic forms must be sung complete or not at all.

However, it is probably going too far to follow the Studio der frühen Musik in playing the full form in textless instrumental pieces. On the Landini record they perform the instrumental arrangements of *Questa fanciulla* and *Non avrà ma' pietà* each with the full ballata form. This seems unnecessary since the form is made necessary only by the text: once this has been dropped the piece moves into a different sphere. A repeat of the music with new text now becomes simply a repeat of the music. This is, therefore, slavish adherence to the letter without the spirit. It has the undeniable advantage of giving these small pieces more length and substance. However, medieval instrumentalists would

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hardly have made exact repeats but would have improvised more freely: there is no other reasonable explanation for the paucity of surviving instrumental music from the Middle Ages. This being the case, unaltered repeats in instrumental arrangements of the songs simply won't do.

Form can be problematic, especially in the madrigal. Basically it consists of a stanza (*terzetto* or *copula*) which may be repeated several times with different words and is followed by a *ritornello* with different music in a contrasting mensuration ('being divided into bars in a different way' as the translation of the note to the Jacopo disc quaintly puts it). This *ritornello* can also have either one or two stanzas. But there seems to be no general rule as to the number of stanzas in the *terzetto* or the *ritornello*. The Zurich group tends to repeat the text of the first *terzetto* if no further text survives.[8] This is difficult to justify. Surely, if there is only one stanza of *terzetto* text, either it makes sense when immediately followed by the *ritornello*, in which case it does not need to be repeated, or it makes no sense, in which case the song is demonstrably incomplete and should probably be avoided altogether. Performing fragments is a risky business; and there is no shortage of good complete pieces.

Another approach to madrigal form is found on the Ciconia record: the *ritornello* is performed after each *terzetto*. This has a certain logic, and presumably derives from the premise that there must be some reason for calling the last section *ritornello*. Such a form is implied in the *De arte rhythmica* (1332) of Antonio da Tempo; but he was writing long before the earliest surviving trecento song. It is most unlikely that the form mentioned by Antonio (as one of five kinds of madrigal) was used for any of the trecento repertory. The normal pattern as described above is confirmed by the layout of the poetry manuscripts, by the very special layout of some madrigals in the manuscript Pan. 26, by Landini's *Sy dolce non sonò* which is a through-composed madrigal and by etymology. The theorists Antonio da Tempo and Gidino da Sommacampagna both use the word *ripresa* for the repeated section in a *ballata* but retain the word *ritornello* for the madrigal. This is in line with a tradition going back to the 13th century by which the word *ritornello* was used to describe the final couplet of a sonnet—a form which is itself not unrelated to the madrigal. Moreover, in both the sonnet and the madrigal, the *ritornello* usually marks a change of poetic mood, an attempt to draw the moral. This is precisely what happens in the two madrigals on the Ciconia disc. To repeat the *ritornello* after each *terzetto* therefore seems dubious from all points of view. Susanne Clercx employs this formal solution in her complete edition of Ciconia's works and it is carried into the record; but she does not appear to offer any justification for it, and I know of no other scholar who has adopted it. I personally feel that the pieces would have sounded much better with the orthodox madrigal form.

Orchestration has two aspects: what to use and where. The first point is fairly simple; but most records of trecento music disregard scholarly opinion concerning the use of the trombone (sackbut). The idea that a slide trombone existed before 1400 was squashed by Galpin in 1906 and has not since been accepted in any scholarly circles. In 1951 Besseler suggested that such an instrument was first introduced in the Low Countries around 1420. Recent research has modified his views a little: the best study is probably that of Vivian Safowitz Ramalingan, *Trumpet Music and Trumpet Style in the Early Renaissance* (Master's thesis, University of Illinois, 1965) which in both scope and quality is the equivalent of any doctoral thesis. What emerges most clearly from these studies is that while the trombone may have appeared a little earlier than 1420, it was initially extremely clumsy and unsuitable for the tenor parts of *Caccie*, for which they are normally employed today. So far as anybody can tell, the Trecento not only knew no trombone, but knew no brass instrument capable of playing polyphonic music.

A slightly different situation concerns the crumhorn, for although it was not known until the late 15th century, its sound is possibly similar to that of various reed instruments known to have been in use in the 14th century. The use of the crumhorn is a compromise of detail only, prompted largely by our present ignorance of reed instruments in the 14th century. The use of the trombone, on the other hand, is quite out of keeping with everything we know about 14th-century music. In fact, a convincing summary of available instruments may be seen on the cover of the Landini record which reproduces the portrait of Landini from the Squarcialupi codex. He is surrounded by instruments which might have been used in the 14th century: harp, psaltery, organetto, recorders, shawms, lutes, citole (perhaps) and a waisted instrument which was presumably bowed.

Where these instruments should be used is a more difficult and delicate question closely tied to the nature of the repertory itself. There is no unambiguous evidence to help us. On the basis of the music, certain earlier scholars (notably Heinrich Schering) felt that the trecento scores were a shorthand for something much more elaborate, that the fastest notes were played only by instruments, that the voices sang a skeleton version reduced from the embellishments, and that music written in two parts should really be performed by a large ensemble with each musician playing something different. A late advocate of this viewpoint was Thurston Dart; in *The Interpretation of Music* (1954) he prints a 'realization' of the first bars of Landini's *Amor c'al tuo sugetto*, with drones, chamber organ, bassoon, glockenspiel and so on. As far as I know there is no recording of trecento music interpreted in this way. It might be interesting to hear one, even though modern scholarship has discarded (or rather ignored) this approach.

The main dichotomy today, to judge from the records, is between those who freely double the voices with instruments and those who never do so. There is much doubling on the Munrow record, the Zurich record and on the Judy Collins recording of the Landini song. Musica Reservata and the Studio der frühen Musik normally keep just one musician

per part in their records of trecento song. And it seems to me that for this repertory those who avoid doubling are right, for various reasons.

First, the nature of the musical lines makes doubling clumsy and detrimental to the flow of music. Trecento song includes more intricate lines than any other comparable repertory. Take the opening of Jacopo's *Non al suo amante:*

Ex. 1

After the opening note has been presented it is embellished before the line moves down, first to E and then after a return to the original note to land on D. Its overall shape is extremely clear; but in its details it is consciously hesitant. As an unaccompanied line which opens a song it seems to imply an initial caution: perhaps it represents Actaeon's momentary embarrassment at seeing his love naked. Certainly it makes little sense to perform it metrically. My own feeling is that it should be sung fairly fast with the figurations as though they would be notated by a later composer as ornaments. Even if you disagree with this and prefer a slower tempo, you must at least agree that it is an irregular line approximately notated. To attempt to perform it metrically is entirely to miss the point of the phrase. And to perform it with an instrument doubling the voice is to necessitate the kind of metrical precision that destroys the line's freedom.

This is not an isolated example. Similar phrases abound in the trecento repertory, and practically all of them require the same freedom. In some cases it is not so extreme, but the Zurich group's performance of *Non al suo amante* seems to me to destroy the music even though it is clean, well in tune, pleasantly sung and generally acceptable in terms of professional quality. On the other hand the same group uses doubling most successfully in Gherardello's *I' vo' bene a chi vol bene a me*. Here is a piece made up of simple phrases with leaps rather than lines. In this respect it is perhaps rather unusual. In early trecento song the most common line is one that begins a phrase on a high note and gradually descends (as happens in 1). Gherardello's song is not built in this way and the precision involved in instrumental doubling is helpful. Some of the instruments here add divisions and little flourishes between the lines. The general heterophonic effect is most engaging.

The second reason for preferring just one voice or instrument to a part in most trecento music is intonation. This becomes crucial in the two-part music which constitutes almost three-quarters of the repertory. Intervals—particularly long held 3rds or 6ths—must be stretched or contracted to a degree that is virtually impossible if there is more than one performer on each note—especially if one is playing a harp or a lute. Ex. 2 shows the beginning of the *ritornello* of *Non al suo amante*.

Ex. 2

Theorists of the time tell us that a major 3rd must progress outwards to a 5th, as it does here. But the reason why it progresses in this way must be made clear to the listener. An acoustic major 3rd held for a whole bar would have no meaning at all. The 3rd must be wide, so that it really strains to be resolved onto a pure 5th. Anything less than this leaves Jacopo's music bloodless. And I think this is the way it sounds on the Zurich record where harp and lute double the two voices in a performance with no intervallic tension worth speaking of. At the same time it is worth observing that another reason for the success of their ensemble performance of Gherardello's *I' vo bene a chi vol bene a me* is that the song is monophonic: the intervals are considerably less sensitive.

An argument in favour of instrumental doubling could be adduced from the enormous melismas found in some of the trecento songs: more enormous and more frequent than in most other music. Planchart, in Donato's *L'aspido sordo*, doubles the soprano voice with a recorder which then cuts free alone when the voice has finished the text. It is a solution, but not too successful, because recorder and voice are never entirely together either in rhythm or pitch: but then, given the nature of the piece, how can they be? Another solution is offered by Andrea von Ramm (perhaps with her tongue in her cheek?), on the Landini record, where she sings the melismas in *Ma' non s'andra* in a kind of scat style. It works once, but nobody would want to hear this adopted generally.

Perhaps the real answer is simply to perform the music faster. Andrea von Ramm's 1963 recording of Donato's *Come da lupo* makes whole fistfuls of notes disappear in seconds. The tempo is calculated not from the Discantus but from the Tenor, which here, as in so many other trecento songs, moves much slower and has the shape that is only implied in the Discantus. Not every detail is present in this performance, but the tempo is there and is convincing. Now this has been done it is easier for younger singers to emulate the tempo and the style (though I wonder whether any of them will make it more exciting). Moreover, with this as an example, it is possible to slow down the tempo a little but retain the coherence and compactness of phrases. Many performers have realized that such pieces are best rehearsed ridiculously fast so that when a more reasonable tempo is regained it becomes that much easier to control the enormous phrases found in some of this music. The Studio der frühen Musik seems no longer to favour the tempos on its earlier records. But partly as a result of these they are still the group with most unity. They spread out phrases beyond belief. Their most recent recording of Landini's *Gram piant' agli ochi* is so slow as to be positively decadent.

One of the most surprising performances of early music on record is Landini's *Questa fanciulla* sung by Jantina Noorman on the Musica Reservata disc. The music consists of gently-swaying lines in 6/8 metre and the poem is a prayer to the god of Love for aid in procuring favour from a lady. A dreamy performance would be the most probable approach, with each phrase sung as one long sigh of ecstatic infatuation. Not so Musica Reservata. Jantina Noorman adopts a barking tone, coarse even by Musica Reservata's standards, and the accompaniment is on two crumhorns with a percussion 'backing'.

I was initially quite appalled by this. It seemed a barbarous dereliction of taste, entirely counter to the sense of the text or style of the song. There seemed no explanation for bringing in the crumhorns which were not in use for another century. Worst of all it seemed lacking in any kind of sensitivity to the musical lines.

Further listening changed my mind. This is a performance that grows with familiarity. (I had the same experience with another notorious Musica Reservata recording: *Belle qui tiens ma vie* on *Sixteenth-Century French Dance Music*.) The lines and the textures are crystal clear. The phrases move with extraordinary elegance—or so I felt once I had become accustomed to the novel approach. Crumhorns: well, there is no record of instruments that shape, but there is considerable likelihood of the use of that sound, the hooded reed tone. (In France, Machaut's douçaine must have sounded similar, though the reed was possibly open.)

For a contrast, turn to Munrow's performance of the same song. It is no secret that many of the musicians on this Early Music Consort record had taken part in the Musica Reservata recording a few days earlier; and Munrow's performance of *Questa fanciulla* was an attempt to set the record straight (so to speak). So here is the graceful antithesis. A dreamy tenor voice—Nigel Rogers at his most mellifluous—accompanied by gentle strings. Many people will find this far preferable, but I am not so sure it is an improvement. The bowed strings are inherently gentler than the crumhorns of the other recording, but there is something foursquare about the phrasing: it is heavy and dowdy. Above them Nigel Rogers—who is otherwise responsible for most of the best performances to date of trecento song—is just a little too affected: the triplet figures are a shade too dreamy and the phrases lose their shape so that the music loses its momentum.

Thomas Binkley, director of the Studio der frühen Musik, was not present at the Musica Reservata recording sessions. But he heard the record (when I played it to him), and ten days later he too was recording *Questa fanciulla*. The immediate results are in a two-record set distributed only by Swedish Rikskonserter (Expo Norr RIKS LPED 1-2). But a later version is on their Landini record; and this may be the best of the 'florid style' performances. Two parts are sung: this disposition has much to recommend it because the lower voice more clearly controls the wavy rhythms of the Discantus. The tempo is relatively fast and has a subdued excitement that seems appropriate to the text and maintains the tension throughout. Here the piece holds together much more firmly than in either of the other performances. This recording also has the distinct advantage of being the only one to include the second stanza of the poem!

But I will continue to listen to the Jantina Noorman version. It directly influenced these other recordings and will probably influence many more. While these two have reacted strongly against everything for which the Musica Reservata performance stood, there is still much to be learned from the Noorman performance. Musicians will continue to take sides as to which direction is more appropriate. So long as it keeps everyone alive to the variety of possible (and musically acceptable) solutions, this can only bring advances in the understanding and the quality of performances of early music in general.

Questa fanciulla illustrates an important aspect of performance: people tend to perform what they have heard already, and what they know succeeds. One imaginative performance can make a piece part of the repertory. The two great successes of the early Archiv record were Landini's *Gram piant' agli ochi* and Gherardello's *Tosto che l'alba*. Both have now been superseded many times, but they identified something inimitable in the works and made them unforgettable. I am not implying that the directors of early music groups spend much time listening to earlier recordings: most of them never do. But the ideas communicated move around remarkably quickly once they have happened, so these two pieces have had extraordinary success in concert and on record. At the same time other songs on the Archiv record attracted no attention and are still rarely performed though no less fine musically. I am thinking particularly of Landini's *Caro signor palesa* and his *Nessun ponga*. (The title of this last is easily remembered and is often quoted in historical studies, but the music is still scarcely ever heard.) Both are songs of extraordinary individuality. This quality was not communicated by the Brussels group and has not yet been adequately recorded.

Progress in the understanding and performance of this music requires the fierce application of imagination. It only works if directly applied to the piece being performed. If it brings out the uniqueness of the piece it will take its place among the 'pops'; otherwise it remains just another trecento song.

I imagine that sometime in the distant future somebody will want to record the entire repertory of trecento music. We are still far from that, even from a complete recording of any *single* trecento composer. Such a thought seems frightening, perhaps a little bleak. Do the thirty-odd works of Jacopo da Bologna contain enough variety to sustain the two-record album they would require? Frankly, it is difficult to know. But each recorded and re-recorded piece seems to clarify the picture of the music, helps sharpen the image. They are so much more impressive in performance than they seem on paper. At the same time, however, too many of

them sound too similar on record when qualities inherent in the score are missed in performance. Only the occasional piece has emerged from the darkness, with startling clarity; and though this is initially because of a startling performance, often later recordings, while entirely different in approach, bring out the same qualities. More performances with the unforgettable insight of the Rogers/Fleet *Per larghi prati*, the von Ramm/Rogers *Come da lupo* or the Noorman *Questa fanciulla* are what will make the trecento repertory seem real.

[1] They are all listed in Kurt von Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Bern, 1956), Publikationen der schweizerischen musikforschenden Gesellschaft, Ser. 2, vol. 4. A few more pieces have since been discovered, and von Fischer has reworked all the material on manuscripts to become RISM B/IV 3-4. But his *Studien* is still the best place to find out about individual pieces.

[2] For details see Viola L. Hagopian, *Italian Ars Nova Music: A bibliographic guide to modern editions and related literature* (2nd rev. ed., Berkeley, 1973). This is an extremely useful book since it includes summaries of the ideas advanced in many of the major scholarly studies. Classified under subject headings such as Performance practice, Forms, Dating, etc., the book is an indispensable aid to any student of trecento music.

[3] See James Coover and Richard Colvig, *Medieval and Renaissance Music on Long-Playing Records* (Detroit, 1964) Detroit Studies in Music Bibliography, vol. 6; and *Supplement, 1962-1971* (Detroit, 1973), vol. 26.

[4] The works with six or more sources (according to von Fischer's catalogue) are: Landini: *Donna s'i' t'o fallito, Gram piant' agli ochi, Non avrà mai pietà, S' i' ti so stato*; Bartolino: *Imperial sedendo, La douce cere, Per un verde boschetto*; Jacopo: *O cieco mondo, O dolce apress' un bel perlaro*; Giovanni: *La bella stella*.

[5] The border line between 'academy' and 'name label' records is not always clear of course. Musical Heritage and Nonsuch are both low budget labels with some records of the very highest quality. But the distinction is still useful.

[6] *Italian Trecento* (Collegium Records, JE 105) including Gherardello: *Donna l'altrui mirar;* Jacopo: *Aquil' altera;* Landini: *Nessun ponga speranza, Sy dolce non sonò*; Lorenzo: *A poste messe* and *L'antefana di Ser Lorenzo*; anon.: *La nobil scala*.

[7] *Expériences Anonymes*, EA 83. It includes Jacopo: *Lux purpurata* and *O cieco mondo*; Giovanni: *Per larghi prati*; Piero: *Con dolce brama*; Landini: *Giovine vagha* and *Sy dolce non sonò*; Donato: *L'aspido sordo*; Ciconia: *I cani sono fuora*; Andrea: *Sotto candido vel*.

[8] I might add that they do so even if further text does survive. Perhaps this is because they were using the Pirrotta edition which relegates the complete texts to a separate section at the beginning of the volume. The Ballate on this record are also performed incomplete. In fact the only formally acceptable song performances on the whole disc are *Non al suo amante* and Vincenzo da Rimini's *Nell' acqua chiara* which is here inexplicably ascribed to Jacopo.

Details of recordings mentioned

Music from the Time of Boccaccio's 'Decameron', Musica Reservata, dir. Michael Morrow and John Beckett Philips SAL 3781
This recording has regrettably now been withdrawn but may still be found on the continent or in second-hand shops.
Performers: not listed, but apparently including Jantina Noorman, mezzo-soprano; Grayston Burgess, countertenor; Nigel Rogers, tenor; Edgar Fleet, tenor.
Sleeve material unsigned.
Landini: *Chosì pensoso* (Caccia) [Noorman, Burgess]; *Gram piant' agli ochi* (Ballata) [Burgess, Rogers]; *Musica son* (Madrigal) [Noorman, Burgess, Rogers]; *Non avrà ma' pietà* (Ballata) [Noorman]; *Questa fanciulla* (Ballata) [Noorman]; *Se la nimica mie* (Ballata) [Rogers].
Giovanni da Cascia: *O tu chara scientia* (Madrigal) [Burgess]: *Per larghi prati* (Caccia) [Rogers, Fleet].
Gherardello da Firenze: *Tosto che l'alba* (Caccia) [Rogers, Fleet].
Seven anonymous instrumental pieces.

Ecco la primavera: Florentine Music of the 14th Century, The Early Music Consort, dir. David Munrow Argo ZRG 642
Performers: James Bowman, countertenor; Nigel Rogers, tenor; Martyn Hill, tenor; Oliver Brookes, bass viol; Mary Remnant, treble rebec, medieval fiddle; Robert Spencer, lute; Christopher Hogwood, organ, harp, percussion; Alan Lumsden, tenor sackbut; David Munrow, recorders, crumhorns, tenor shawm.
Sleeve material by David Munrow.
Landini: *Cara mie donna* (Ballata); *De! dinmi tu* (Madrigal); *Donna 'l tuo partimento* (Ballata); *Ecco la primavera* (Ballata); *Giunta vaga biltà* (Ballata); *La bionda treccia* (Ballata); *Questa fanciulla* (Ballata).
Maestro Piero: *Con dolce brama* (Caccia).
Giovanni da Cascia: *Con brachi assai* (Caccia).
Lorenzo da Firenze: *Dà, dà, a chi avareggia* (Madrigal).
Jacopo da Bologna: *Fenice fu'* (Madrigal).
Nine anonymous instrumental pieces.

Francesco Landini, 1325-1397, Studio der frühen Musik [Early Music Quartet] dir. Thomas Binkley (Reflexe: Stationen europäischer Musik) Electrola C 063-30 113.
Performers: Andrea von Ramm, voice, organetto and harp; Richard Levitt, voice; Sterling Jones, vielle, lira and rebec; Thomas Binkley, lute, douçaine, citole and sackbut.
Sleeve material by Thomas Binkley.
Caccie: *De! dinmi tu*; *Chosi pensoso*.
Madrigal: *Una colonba candida*.
Ballate: *Che pena è quest' al cor*; *Donna s'i' t'o fallito*; *Gram piant' agli ochi*; *I' priego amor* (performed instrumentally); *Ma' non s'andra*; *Non avrà ma' pietà* (with an anon. instrumental arrangement from the Faenza codex); *O fanciulla giulia*; *Questa fanciull' Amor* (with an anon. instrumental arrangement from the Reina codex).
French virelai: *Adiu adiu dous dame jolie*.

Johannes Ciconia (1335-1411), Studio der frühen Musik [Early Music Quartet] dir. Thomas Binkley (Reflexe: Stationen europäischer Musik) Electrola C 063-30 102
Performers [for the Trecento pieces]: Andrea von Ramm, mezzo-soprano; Richard Levitt, alto; Willard Cobb, tenor; Sterling Jones, vielle; Johannes Fink, vielle; Thomas Binkley, lute and sackbut.
Sleeve material by Suzanne Clercx.
Madrigals: *Per quella strada; Une panthera*.
Ballate: *Chi nel servir antico; Lizadra donna; O rosa bella* (French and Latin works on side II: *Aler m'en veus; Le ray au soleyl; Sus un' fontayne; Albane misse celitus; Gloria and Credo a3*).

Musik des Trecento um Jacopo da Bologna, Ricercare-Ensemble für alte Musik, Zurich, dir. Michel Piguet (Reflexe: Stationen europäischer Musik) Electrola C 063-30 111.
Performers: Wally Staempfli, soprano; Kurt Huber, tenor and percussion; Fritz Näf, tenor; Michel Piguet, shawm, recorder and tambourine; Christopher Schmidt, rebec and organetto; Jordi Savall, vielle and percussion; Françoise Stein, harp; Anthony Bailes, lute, bandurria and drum.
Sleeve material by Hans Schoop.
Maestro Piero: *Sovra un fiume regale* (Madrigal)
Lorenzo Masini: *Non perch' i' speri, donna* (Ballata).
Giovanni da Cascia: *Appress' un fiume chiaro* (Madrigal); *Per ridd' andando* (Madrigal).
Gherardello da Firenze: *I' vo bene a chi vol bene a me* (Ballata) [Vincenzo da Rimini]: *Nell' acqua chiara* (Caccia).
Jacopo da Bologna: *In verde prate* (Madrigal); *Lucida petra* (Madrigal); *Non al suo amante* (Madrigal) with an anon. instrumental arrangement from the Faenza codex; *O dolce appress' un bel perlaro* (Madrigal).
Five anonymous instrumental pieces.

Where the wind blows

CHRISTOPHER MONK

The London Serpent Trio: Alan Lumsden, Christopher Monk, Andrew van der Beek

Many years ago *The Times* carried a delightful story about a kangaroo. The farmer who found it entangled in a wire fence impulsively put his waistcoat on the top half to restrain some of the struggles while he sorted out the business end. Inevitably as soon as the wire was cleared away the kangaroo took off in top gear still wearing the waistcoat. The farmer only stopped laughing when he remembered the bank notes in one of the pockets. All the possible endings to that story lend it a particular charm, but needless to say anxious readers were never allowed to discover what did happen. It was just another of those many items of which we hear the half but never the whole.

There are Early Music projects that have started in a blaze of sunny publicity and then disappeared into permanent fog. It is good, therefore, to hear that there has been a little progress with the imaginative Rotherhithe Scheme to which we drew attention a year or so ago. The intention is to convert empty riverside warehouses on the Thames into possibly 100 small workshops for craftsmen who will be able to rent approximately 125 square feet for about £5 a week. Emphasis is to be on wood-based crafts, though unfortunately the idea of an early music centre with craftsmen and musicians working alongside each other seems to have gone by the board. The borough of Southwark, however, has acquired a lease on Hope Sufferance Wharf buildings on behalf of Rotherhithe Workshops Ltd, and an Industrial Building Preservation Trust and a small building unit has been formed under a project manager loaned by Cubitts, the civil engineers, to start the rehabilitation and conversion. Amid a lot of friendly noise it does seem that before long there will be something actually to show. Workshop space is a real problem to the craftsman as well as to small firms and any serious effort by public agencies to help him is especially welcome at a time when government and powerful political forces seem bent on extinguishing them both alike in this country.

A co-operative workshop venture in Vancouver sounds to have been less lucky. Since 1971 nine craftsmen who pooled their resources to provide tools and space, have had two large work rooms whose expenses they shared. The Instrument Shop as they called themselves has had to leave these and what had become a focal point of early instrument making in British Columbia has disappeared. One of the nine went to Central America, two moved elsewhere to less expensive communities, three are using what space they can in their homes and the remaining three have rented a small room once used as a boutique. The work of the new small 'Instrument Shop' continues at the pace of the old in spite of the difficulties, and undaunted they are looking for more permanent workshops and other craftsmen to share the facilities and expenses.

The needs of teaching in the field of Early Music are still urgent but increasingly are being met at a variety of levels. There has been, for example, a suggestion that the Register shall include the symbol 't' to indicate someone who is willing and able to give lessons, as well as 'b', 'c' and 'p'. Provision will be made for that when the next forms are printed. If anyone would like the symbol added to their entry before then we shall be glad to know, and for what instruments of course. The Royal College of Music has now appointed a professor of baroque flute, Nic McGegan (six pupils), a professor of baroque oboe, Clare Shanks (six pupils) and a professor of baroque bassoon, Hansjürg Lange (three pupils). They have also acquired three baroque violins, two cornetts and two sackbuts all of which are in general use. At the opposite end of the scale the account elsewhere in this issue describes what can successfully be done in one primary school at least by J. F. Whone's *Western*

Wynde. His solutions to the problems of finding inexpensive instruments and fitting them to enthusiastic but often small hands are highly ingenious to say the least. His example is certainly worth following by anyone who can emulate his energy. Michael and Alison Bagenal (45 West Street, Godmanchester, Huntingdon PE18 8HH) have successfully established another project in primary schools called 'The Box of Delights'. The question 'How would a large Tudor family find amusement on a long winter's evening?' is posed to one or at the most two classes of a school to be visited. The question is accompanied by an actual box of delights containing clues, suggestions, books, music, drawings and some of the answers. When the team of musicians, who are also teachers, pay their visit three weeks later they have been finding knowledgeable and enthusiastic children able to join in a full and happy 'evening' re-creating Tudor living conditions, dress, games, dancing and music under experienced adult guidance.

On a completely different level from all of these is the Experimental Music Institute at Gothenburg in Sweden. This was started a few years ago with the interesting notion of training musicians who will be equally at home with all kinds of music—folk, jazz, pop, as well as classical and early—both as teachers and performers. Sven Berger, well-known as a wind player and a teacher, is one of the staff. It is run as far as possible on extremely democratic lines with regular general meetings in which students and staff have equal voices. Although they have consorts of early instruments much of the renaissance music is played on everyday instruments that would be found in schools. This is not to say they don't muster a particularly good ensemble of 8-10 players with a fine group of viols and most varieties of wind. The Conservatoire also is working with early music and, according to a recent English visitor, giving concerts with great gusto and a depth of feeling for the music remarkable in view of the age of the students.

David Kettlewell whose 'First Steps on the Dulcimer' appeared in our October 1974 issue has been taking part in an interesting educational experiment, the appointment of his medieval and folk group 'Trotto' as the musicians in residence at Loughborough University, an almost entirely technical institution. His collection of instruments meanwhile has been growing. He has recently acquired a harp copied from the Brian Boru in Dublin by Gildas Jaffrennou, and a Scheitholz, rather more complex than the one in Praetorius, copied from a folk instrument by Fritz Stradner who is quite old, lives outside Vienna and is possibly the only person still playing these. He has also been able to find an Icelandic langspil, a Norwegian langeleik, a French épinette des Vosges and of course the popular Appalachian dulcimer. Gaps he is very anxious to fill in order to complete his own research are the Belgian vleer and blockviool and a Hungarian cittra. There is just one person who can be found in Sweden playing the hummel, but sadly it seems no one makes them any more. Is that the end of another story?

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Rameau's *Les Boréades*

Jennifer Smith *soprano*
Philip Langridge *tenor*
Thomas Hemsley *baritone*
Raimund Herincx *baritone*
Dale Duesing *baritone*
Jean-Claude Orliac *tenor*
Anne-Marie Rodde *soprano*
Mary Beverly *soprano*
Monteverdi Choir
Monteverdi Orchestra
leader: Nona Liddell
Trevor Pinnock, Jonathan Hinden
harpsichord continuo
Marilyn Sansom *cello continuo*
JOHN ELIOT GARDINER
conductor

John Eliot Gardiner made the hit of the season in early music with his concert production of Rameau's late and hitherto unperformed opera, *Les Boréades,* at the Queen Elizabeth Hall on 19 April. After a sluggish and unconvincing first Act, the music and the rendering both gathered tension as the drama tightened, and the remainder of the long evening went off with irresistible energy. We were held captive, as it was Rameau's intention that we should be; for Rameau was a cunning old fox when it came to audience-appeal, and the clever tricks of orchestration and modulation, the catchy tunes and nimble harmonies which served him so well in 18th-century Paris come up just as successfully, it seems, in 20th-century London. But the credit for this success goes, I believe, very largely to John Eliot Gardiner's conducting. Utterly convinced of the music's worth, and himself passionately involved in it, he carried his cast, his orchestra and his audience along with him in a splendid musical experience.

Nevertheless, it is possible to stand back and ask how far the music itself justifies the high praise most critics accorded it. Without doubt it is a fine achievement, and the more so for a composer of eighty years, dying at eighty-one, just as the work was being put into rehearsal, when the performance was abruptly and somewhat mysteriously cancelled. But the comparison I heard freely made with Verdi's *Falstaff* is surely exaggerated; and that for two reasons. First, *Les Boréades,* though not on balance inferior to the operas of Rameau's prime (and that is already much for the old man to have accomplished) is not in any radical respect different and probably not on balance superior. Second, neither in his prime nor in his old age was Rameau a composer of Verdi's stature.

Was Rameau even a composer of Lully's stature? This is not something which emerges merely from reading through their scores. When John Eliot Gardiner brought off this fine professional performance, it surprised him, so he told me, by coming out better than he had himself anticipated. No doubt it did; for this is real music drama, and drama can only materialize in actual performance. I had the same experience when producing Lully's *Amadis* in the States, at the University of Iowa: it looked pretty good to me on paper, but as actual theatre it was really magnificent. This was a student production, but we did have the advantage of full staging and full choreography. When that happens professionally in London, or at Glyndebourne, then Lully is going to be acclaimed as Rameau rightly was the other night. If the performance is as good as John Eliot Gardiner's Rameau, then I think Lully is going to glow out as the fresher talent. Lully created this wonderful idiom which is French baroque opera, so different from the contemporary Italian although rooted in the earlier Italian. Rameau merely continued the idiom of Lully, with remarkably little change or even development, except for some relatively inessential enrichment of harmony and orchestration and a few long and Italianate coloratura arias of the form oddly called *ariette* (and these sounded so incongruous in *Les Boréades* that I could quite see why some critics at the time thought that Rameau was debasing the true French tradition by introducing them).

More important, Lully, for all his deficiencies of private character, composed very much from the heart. I do not mean that he was not sometimes perfunctory: large areas of his enormous operas are somewhat tediously to pattern; the inner parts of his symphonies and choruses were even handed over to his assistants to fill in; indeed, I think he can be improved by substantial cutting to concentrate the drama and intensify the musical potential. But wherever Lully is at full power, he has a validity of feeling not less moving for being in a sense naive. Rameau's contrivance of musical feeling, even when he is not at full power, is almost flawless: he goes through all the motions of expression with admirable virtuosity and unfailing assurance; he misses no trick of good craftsmanship and good theatre. But contrived it is still liable to sound, when set up against Lully's breath-taking directness and easy flow. Nothing in Lully ever comes so close to kitsch, for example, to cynical gallery-playing, as that catchy ending to *Les Boréades.* It caught the audience, as it was meant to catch us: it was encored, and caught us still more; but just the same, this and much else in Rameau seems a shade cynical, where Lully was never less than sincere and serious.

But Rameau is fine in his own less original fashion. If (and I may be wrong) the proportion of real to simulated feeling is somewhat smaller than might at first appear, nevertheless it was all conveyed with conviction and excitement in this loving performance. John Eliot Gardiner's line, tempos and finesse were not only stylish but inspired. We owe him every gratitude for a significant expansion of our 18th-century repertory.

ROBERT DONINGTON

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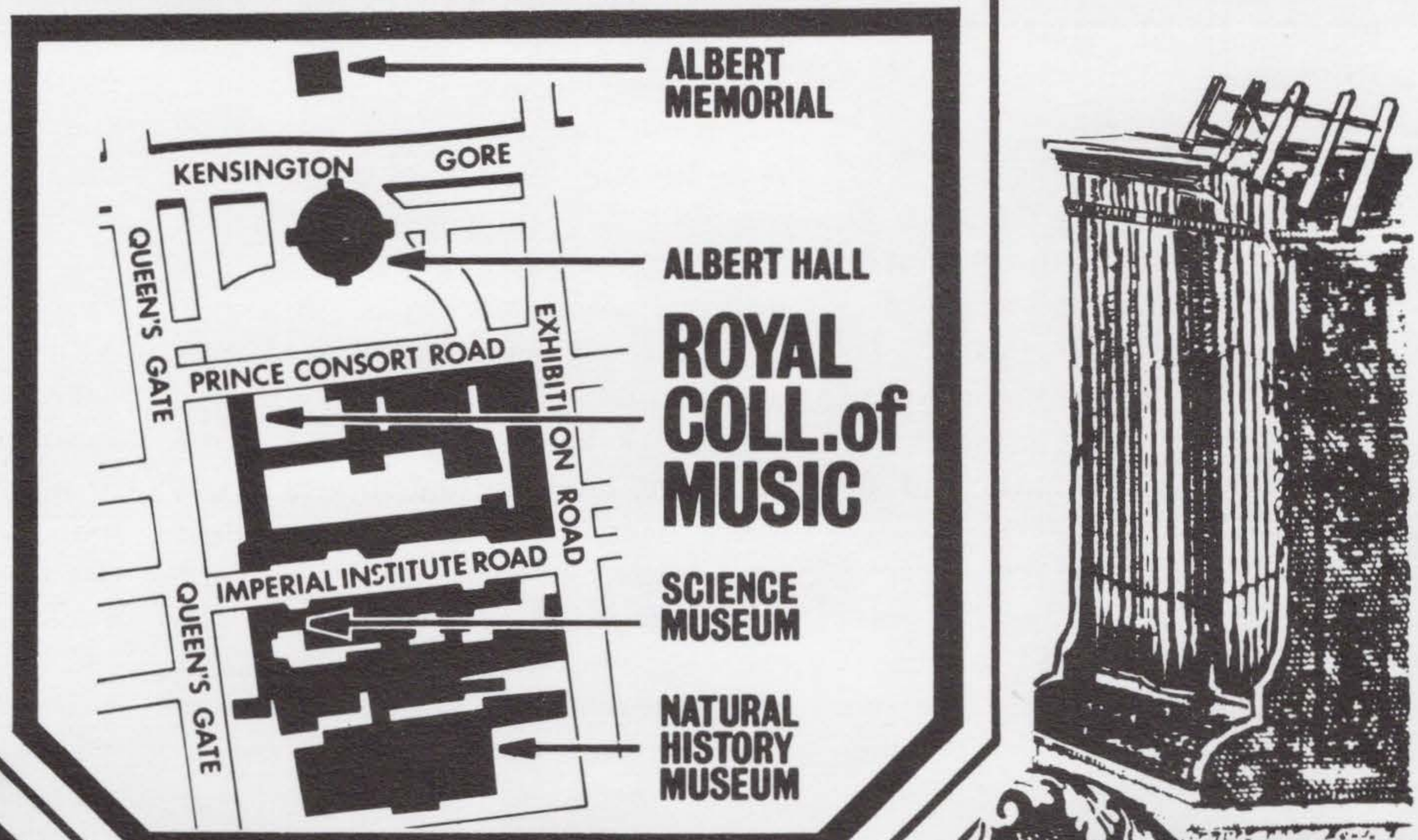

International Lute Week 1975

The Third International Lute Week was held from 6-12 April at Queekhoven, Breukelen, in the Netherlands, under the auspices of the Eduard van Beinum Foundation. Queekhoven is a 17th-century house, originally the country residence of a wealthy Amsterdam merchant, now owned by the Foundation, built on the side of a small canal with expansive landscaped gardens.

It was decided after the second Lute Week in 1973 to leave a space of one year before arranging the next and many of us came together again anxious to see what changes and developments had occurred in the lute world. As in previous years the two tutors were Professor Eugen Dombois from Basel and Professor Michael Schäffer from Cologne, but because of the greater number of participants (almost seventy), Mrs Gusta Goldschmidt and Mr Hopkinson Smith gave welcome assistance with teaching. A new departure was the inclusion of a study of music for voice and lute, with Mr Marius van Altena of Amsterdam.

The participants came from most countries in Europe together with a number of Americans and Japanese, many of the latter being students of the lute in Cologne or The Hague. As in the previous two Lute Weeks the number from Great Britain was disappointingly small.

The timetable was arranged so that lessons in solo work would be given by the tutors in the mornings, with work on the vocal repertoire taking place in the afternoon. All lessons were open classes and a list was posted giving the times of each. Particularly talented players often drew quite large audiences. Most of the lute's repertoire was represented in the pieces chosen and the playing standard was high, if anything an improvement on the previous two gatherings. Not a few players showed an astonishing technical command, though there was less evidence of a comparable musical development. It was encouraging, however, to see that very many players were attempting to modify their technique to suit the period of music being played and were using, for instance, the sort of right hand positions frequently seen in early 16th-century iconography.

This sort of historical consciousness on the part of the players leads one to conclude that perhaps the lute is now not quite so far behind the harpsichord in the re-establishment of authenticity as has been thought. Conversations among the makers present confirmed this view. Much has happened in the last three years in the understanding of historical lutes and it was generally held that the lack of historically authentic gut strings was now the main hurdle to achieving any greater historical accuracy with our instruments, and it was also agreed that having overcome this hurdle we may have to rethink many of our ideas as to tuning and pitch. It was encouraging to find so many players keen to use gut strings as soon as suitable ones are available.

The lectures and recitals began on Monday evening with Sigiswald and Wieland Kuijken in music for two bass

John Morley

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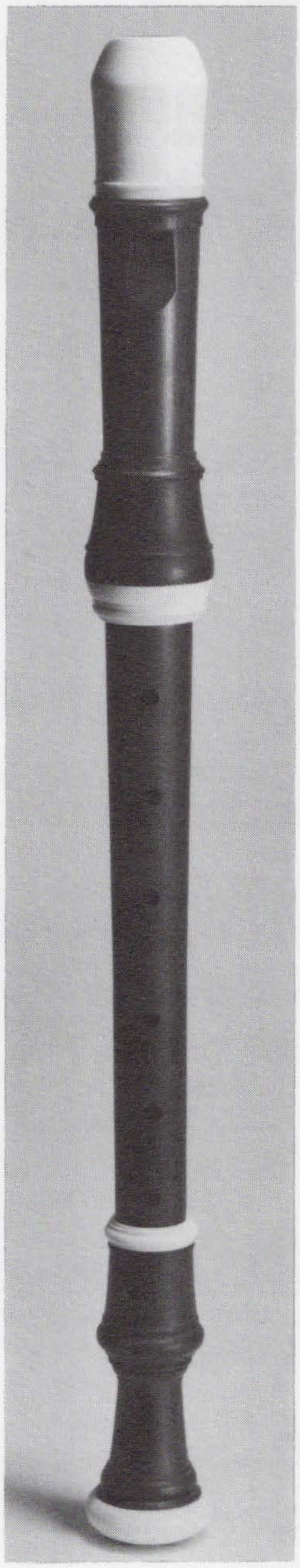

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viols; a recital of great variety beginning with pieces for two lyra viols by Thos. Ford and followed by two Fancies by Locke. M. de St Colombe and F. Couperin were the chosen representatives of the French school and they ended with an anonymous suite in a late rococo style demanding the most astounding virtuoso playing.

In the first half of Mr Shäffer's Wednesday evening programme he bravely decided to use three different lutes by three different makers with the idea that it would be instructive for people to hear the different types of sound of the instruments played by the one player—a very valuable experience.

On Thursday afternoon at the Gemeente Museum in Den Haag Dr von Gleich, the Director, kindly showed us round his collection of instruments, including the lutes in the reserve, three of which are among the finest though they demonstrate pitifully the mutilations which were sometimes carried out on lutes after that instrument's demise.

On Friday the harpsichordist Ton Koopman lectured on continuo practice. This ranged widely and included tantalisingly fragmentary examples improvised in many of the different styles from the late 16th century to the mid-18th century. His talk provoked a lively discussion with many questions and included an interesting side-track on mean tone temperament and the use of the 'out of tune' notes for expressive purposes. Mr Koopman ended, at Mr Schäffer's request, with an improvisation in the manner of the English virginalists around some Elizabethan popular tunes.

On the final day Jacob van de Geest talked on various aspects of lute making. He confined himself mainly to the lute's soundboard; the techniques of barring and the basics of historical bridge design. This led naturally to a discussion of some of the problems to which an historically constructed lute is prone, for example the movement of the belly, and Mr van de Geest advised every lutenist to read and take to heart Thomas Mace's words concerning the care of lutes, just as applicable today as in his lifetime. Anyone who is not prepared to accept the problems of real lutes had better confine his attentions to the modern concert guitar.

In the afternoon of the final day Alfred Deller and Robert Spencer gave a recital of songs and lute solos connected with Shakespeare and then followed the concert given by participants which included one of the rarely heard songs of Kapsberger with written continuo part for chitarrone and alphabet tablature for 'Spanish guitar'.

The value of an excellently-organized week such as this springs from the opportunity to meet and talk with other people connected with the lute, to hear of new research, whether by makers or players, to exchange ideas, and to listen to many different fine lutes. This last is vitally important to both makers and players because it is the only way to widen one's experience and to develop one's ear to the extent of being able to judge lute sound; but this sound must be heard in the context of the lute's music.

MICHAEL G. LOWE

DOLMETSCH:

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Margaret Campbell's biography of Arnold Dolmetsch is reviewed in this issue.

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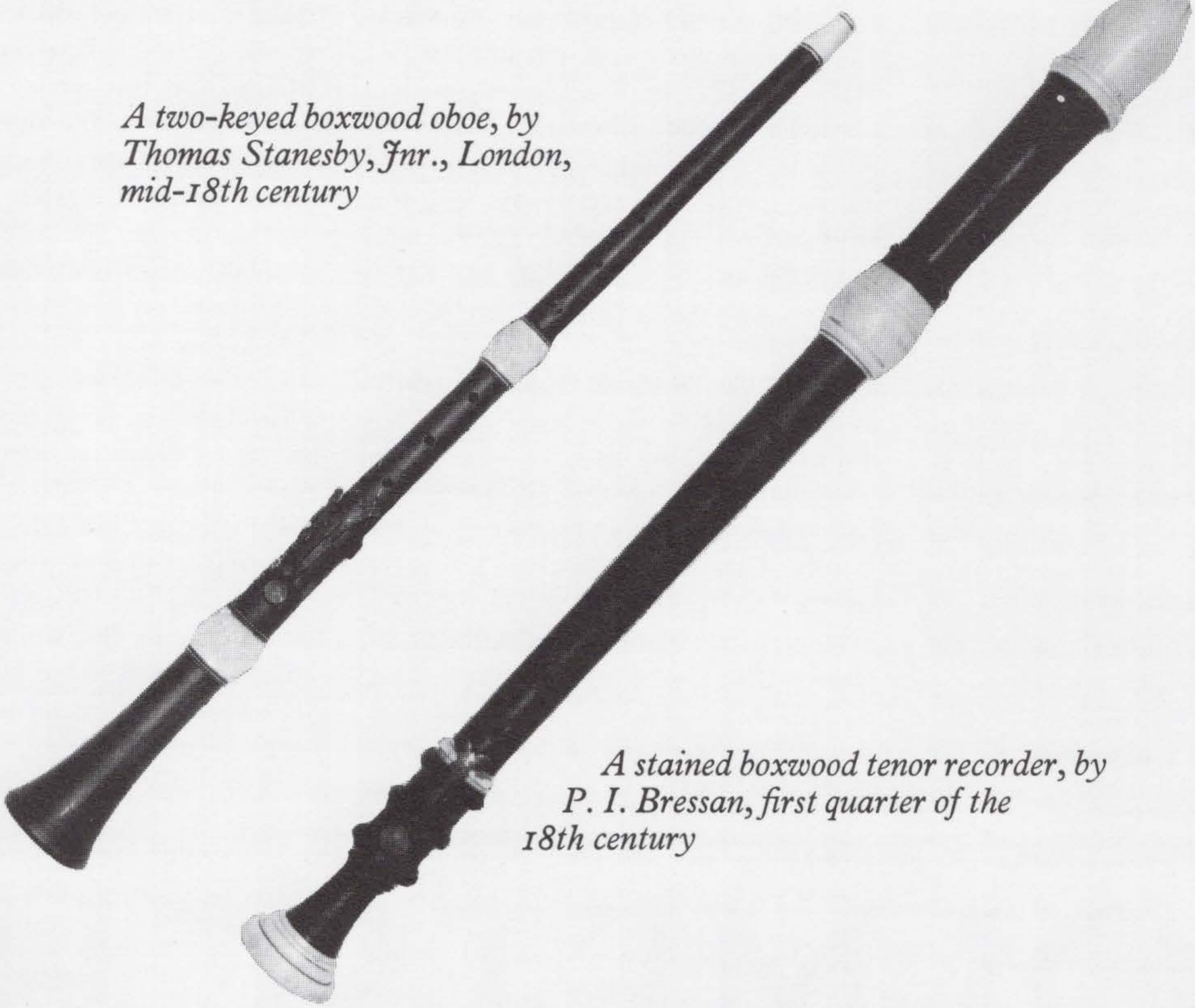

A two-keyed boxwood oboe, by Thomas Stanesby, Jnr., London, mid-18th century

A stained boxwood tenor recorder, by P. I. Bressan, first quarter of the 18th century

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Book reviews

The Bagpipe
FRANCIS COLLINSON
Routledge & Kegan Paul, London and Boston, £7.50

The preface stresses that the subject of this book is the Scottish Highland Bagpipe, and that it is to be introduced by a long section which traces the history of piping (not necessarily bagpiping) from Ur in more or less direct line to Scotland. This introduction is thorough, even if a non-Scot may raise an eyebrow at a pervading insinuation that the Scottish piper figures as a pre-ordained end to the road: in the use of pipes in battle (which the Scots, we are later told, are not known to have done before the 16th century) and in competitions (perhaps unfair to the Welsh). All the same, the expansive treatment of the literary material serves a good purpose through giving well-known quotes *in extenso,* which previous writers have not on the whole found space to do and which puts each crucial remark in its proper perspective. He is thus able to construct a living picture of the piper of Ur, and of Lady Maket of Egypt, the first two pipers in his history. On the iconographic side Dr Collinson still upholds the view that the Alexandrian panpiper figurines provide 'indubitable evidence' of the bagpipe principle. I must confess that I only recently noticed that these figure more likely represent water-sellers with the leather water-bag slung across the waist.

Since the parallel double-pipes of Antiquity are fairly thoroughly discussed, the next stage after Nero, etc., had this book been about bagpipes, might have been to the many kinds of bag-double-pipe still played in Greek regions, and their players' marvellous art with the fingers. But the author is not to be deflected by mere shepherds and goatherds (a summary of non-British bagpipes forms a short Appendix) and we are taken straight to Britain and to a valuable presentation of the medieval evidence for the bagpipe here. There has been some carelessness over two-drone instruments of the 16th century. On Dürer's *Der Dudelsachpfeifer (sic) 1574:* 'How Dürer came across his model of the Irish piper is not known' (p. 111); but on plate 17 (and also p. 121), *Der Dudelsackpfeifer* (dated 1514), it is rightly stated that Grattan Flood's notion that the engraving represents an Irish piper at Tournai 'seems pure speculation'. Collinson means to be fair. But even were Flood correct, the instrument itself, like the one in Derricke's *Image of Ireland*, is merely a widespread north continental type of the time, known as well to the Swedes as apparently to the Irish.

At exactly half-way through the book its principal subject is embarked upon: The Great Highland Bagpipe. From now on it is of absorbing interest, certainly to one who has not studied the subject before. Its early use, then in warfare; the MacCrimmon family, the Cremona story, the Ulster story, are all gone into in full. A big question then arises, and is given an arresting answer; if Donald MacCrimmon of Skye were indeed the inventor of pibroch, which, the author emphasises, marks a unique break-away in bagpiping from the common folk-dance tradition, could he have evolved it out of nothing; or if out of something, as would seem more likely, was this the old art of the clan-chief's harper? This last idea is developed through players' terminologies and through the nature of pibroch itself, its forms and placing of grace-notes. The few pieces which 'purport to be specimens of the ancient Scottish harp music' are mentioned, and although not agreed to be unassailable evidence, a musical reader might have liked to see a musical example or two reproduced—and indeed of pibroch too, for the verbal description of this is hard to understand: 'the *siubhal* which selects from the notes of the melody of the ground or *ùrlar* the theme notes which are to form the melodic basis of the whole of the rest of the *pìobaireachd* . . .' It is no doubt true that staff notation cannot adequately express this art, yet this notation can at least tell something and indeed came to be used in print from 1822.

The last part of the book deals with the effects of the Disarming Acts of 1715 and after, the decline of the clan piper, growth of the regimental piper,

Engraving after Peter Bruegel, detail of The Fat Kitchen

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and the revival of the old pipe music at the end of the 18th century with competitions and so on. Finally the Appendices are useful, though giving nothing practical on playing or maintaining bagpipes. By the end the reader has gained a rich haul of historical knowledge, and important fresh ideas with which he will be well content.

ANTHONY BAINES

Guitar Repair
IRVING SLOANE
Thomas Nelson. £2.50

This is the companion volume to the equally impressively produced and successful *Classic Guitar Construction,* by the same author. Indeed, such is the high level of production that I suspect it will not remain where it belongs—on the workbench! The style of both books is identical: stiff covers, paper jacket and large page size with all the close-up photographs one could reasonably wish for. Mr Sloane is definitely a 'no padding' man and delivers solid facts from one cover to the next, with sections on finishing, tool and workbench requirements, wood bank and even a chapter on restoration work on a German 18th-century lute-guitar. The volume covers classic, folk and jumbo guitars (among other things) and the repair work is approached in the ideal way—a step by step description of the work involved in different calamities from readjustment of playing action to the major work of replacing backs, bellies and arms. The 'day-to-day' work a repairman encounters, such as belly splits, shattered back and ribs and replacement of bridges is covered in the same fashion and the advantage of this is that it means a direct index type of reference can be made by turning to the right section and scanning through to the job in hand. In his introduction, Mr Sloane gives due credit to his friends of the world-famous C. F. Martin organization and the book is, in fact, dedicated to Christian Frederick Martin III. The repairmen of the Martin organization have, it seems, specific roles and each has contributed his 'speciality'.

In Frederick V. Grunfeld's delightful book *The Art and Times of the Guitar*, he says that, at the last guess, there were fifteen to twenty million guitars in the United States alone, so the need for such a book as *Guitar Repair* cannot be challenged. Repair work is a craft unto itself, but given an opportunity like this to 'pick the brains' of professionals, and when they have gone to such lengths to describe their work in detail, abetted by Mr Sloan's evident enthusiasm for sympathetic photographic work, there is no reason why a semi-skilled person should not rapidly master the art. Makers, especially, must have an ability in repair on their own and kindred instruments, and it is worth pointing out that *Guitar Repair* covers even such comparatively obscure matters as the refitting of solid section frets in the early fingerboard instruments.

More important still, is instruction in how to release glue joints of all kinds, whether of traditional or modern glues and there is an analysis of glues as there is of finishings. Makers as well as repairmen should have a knowledge of glues and finishes other than of those they use and favour themselves.

There are few points of adverse criticism I would raise, but one of these is that he advises removal of guitar bridges with a few sharp blows of a wide chisel at corner 'anchor' points and along an edge; we have tried this at the Spanish Guitar Centre, on two 'salvage' guitars with dire results. Practice might make perfect, but at what cost? older glues might 'shard' off easily but some modern glues resist blows. Planing off an old bridge is safer or the longer method of probe-prising and a little carefully applied 'meths' or warm water, if the finish is to be kept. Another point of dispute arises in his direction to remove the arm from a guitar (not the integral heel-block neck section used on the better Spanish made models). He advises sawing down through the fret where the neck joins the body, scribing lightly the outline of that part of the fingerboard over the table, removing the latter with heat lamp and metal spatula and then describes how to release the neck joint. After refixing the heel joint, the upper part of the fingerboard is reglued in its old position and the fret replaced. However, on a Spanish Guitar, the fingerboard is the principle source of security in the line of the fingerboard and we prefer to remove fingerboards with heat and probes which is no difficult task.

One of the values of this manual is that it may reduce the number of badly done 'home' repairs in which bridges, for instance, are glued on with impact adhesives—functionally such 'glue' is useless and presents untold problems to true repairmen, in cleaning off and setting right.

To summarize, I think there may reasonably be three potentials for Mr Sloan's repair book: first, that guitar owners can at last, have access to knowledge to help them tackle some of their own problems. Secondly, that makers who feel as we do—that repair work and construction are complimentary arts—can add repair work to their skills and thirdly that it may well inspire some to set themselves up as professional 'field hospitals' . . . there can be no denying the need for such services in a world where plucked instruments proliferate!

GORDON SAUNDERS

Thorough-Bass Made Easy, facsimile of the 1763 Edition
NICOLO PASQUALI
Introduction by John Churchill
Oxford University Press, £1.90

This short and relatively straightforward treatise on realizing a continuo part above a figured bass was one of the most popular and successful in its day and for long afterwards. It shared this success with Francesco Gasparini's *L'armonico pratico al cimbalo* (Venice, 1708, facs. New York, 1967; Eng. trans. F. S. Stillings, ed. D. L. Burrows, New Haven, 1963); and since these two in combination afford the most practical training by contemporary expositors of 18th-century continuo playing to which modern performers can well turn at first, the present excellent facsimile edition of Pasquali deserves the warmest welcome. C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753, Pt. II, Berlin, 1760; facs. ed. L. Hoffmann-Erbrecht,

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Leipzig, 1957; Eng. trans. W. J. Mitchell, New York, 1949, not quite reliable) is more complex, though very necessary for a more advanced stage. Although not here stated,the first edition of Pasquali's *Thorough-Bass Made Easy* was Edinburgh, 1757; and that of his *Art of Fingering the Harpsichord* (from which a table 'Of Graces' is very sensibly included here) was Edinburgh [?1760]. John Churchill contributes an intelligent preface. The treatise itself, when worked through with proper thoroughness, as the editor recommends, is excellent pedagogy, on standard lines for its period except for one very unusual and valuable feature. This is the instruction, with written-out examples, for building up at the harpsichord, by judicious but extensive arpeggiation, that sonorous support in recitative so necessary to a proper effect, and so insufficiently understood by most performers at the present time: 'filling up the harmony as much as possible . . . in the harpeggio way . . .sometimes slow, other times quick, according as the words express either common, or tender, or passionate matters' (p. 47). At plate XXIV, and again at plate XXVII, this is shown in notation, freely but graphically; and I cannot over-state how essential it is for continuo players to absorb the full significance both of the instruction (with its sensible warning, on p. 48, against carrying this powerful resource to excess) and even more, of its musical illustrations. Pasquali taught not the theory but the practice of figured-bass as he and others were actually applying it. There lies the value of this little book.

ROBERT DONINGTON

The Organ Year Book
Edited by Peter Williams
Frits Knuf, Amsterdam, 1974 edn., Hfl 22

It is not often in the overcrowded world of international musicological journals that one can wholeheartedly welcome a new contribution which, while having a well-defined purpose, has a style of its own and a commendable breadth of vision in the treatment of its own subjects and its place in the wider musical world about it; such is the *Organ Year Book,* founded in 1969. A journal in general for the afficionado of keyboard music, it is fortunate in the qualities of its editor, Peter Williams, an acknowledged specialist on the European organ, a perceptive reviewer, and a linguist capable of stylish translation of the well-documented articles from international contributors, including those from behind the Iron Curtain.

The range is wide, geographically from Hungary to Mexico, and historically from 10th-century Winchester to modern trends in restoration and replica. There are detailed technical explorations of specification and design of both organs and harpsichords, particularly instructive for today's myriad instrument makers, and for players there are perceptive articles on interpretation and performance practice. The musicologist will find contributions of a consistently high standard (the unevenness of the earliest issues has now been rectified), in the original language of the authors with an English resume or complete translation, and reviews covering a wide range of books, records and music.

There are naturally some mistakes and omissions in a journal of this scope: for example, a useful study of Berlioz's orchestral use of the organ is marred by an assumption that the harmonium and harmonichord are one and the same instrument, for Berlioz, as an ardent admirer of Eber, is likely to have known his *Adagio and Rondo* (J115) for the latter, and consciously included an obbligato part for it in *L'Engance du Christ.* Likewise in a discussion of European musical activities in the 17th and 18th century New World, with such a paucity of material on which to draw, it would have been illuminating to mention the work of such immigrant composers as Zipoli, some of whose music still survives, while it is absurdly odd to suggest, in a review of Couperin's harpsichord music, that the original was intentionally engraved in a cramped and unreadable fashion to prevent the player from exceeding the prescribed tempo.

Nevertheless, the journal is elegantly produced with fine printing, plentiful illustrations, diagrams and music examples, together with an attractive facsimile, relevant to one of the articles, inserted in each volume.

ROBIN LANGLEY

Subscription enquiries to Frits Knuf, 2707 Buren (Gld), P.O. Box 20, Netherlands. Editorial correspondence to Peter Williams, Russell Collection, University of Edinburgh.

Livre Plaisant (1529) and Dit is een seer Schoo Boecxke (1568)
SEBASTIEN VIRDUNG
Early Music Theory in the Low Countries
Frits Knuf, Amsterdam Hfl65 (series price 58 Hfl)

Virdung's highly successful *Musica getutscht*, reprinted several times, not only inspired imitators but gained translators. An anonymous French version published in 1529 by Guillaume Vorsterman at Antwerp under the title *Livre plaisant et tres utile* was a free translation indeed, omitting Virdung's general introduction to musical instruments and thus his principles of instrumental classification. For this reason a statement such as 'when you can play the recorder, you will also know how to play on all similar instruments with fingerholes', sounds in J. H. van der Meer's words 'something like an advertising slogan'. His excellent introduction details the differences between this translation and the original and also those found in the second translation reprinted here, the Flemish *Dit is een seer Schoo Boecxke*, published in 1568 at Antwerp. This fairly literal translation of the French text has a crop of new errors. In both French and Flemish versions the music example showing a vocal work in tablature for keyboard and lute differs from the German original, being a Flemish chanson *Een vrolijc wesen*, a vocal setting in three parts, an elaborate keyboard version and a primitive lute one with a plethora of mistakes.

The volume is clearly and elegantly produced with the facsimiles themselves very well inked and easy to follow. J. H. van der Meer's intelligent and gracefully written introduction is in itself an admirable exposition and synopsis of Virdung's achievement. JMT

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Music reviews

Musica Deo Sacra, III
THOMAS TOMKINS
Ed. Bernard Rose, EECM, xiv
Stainer and Bell for the British Academy,
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Musica Deo Sacra was by no means the first collected anthology of a composer's work: Gallus, Isaac and Lassus were among the distinguished composers of the previous century, all or part of whose music was presented in a large collection. Tomkins was certainly among the leading English composers of his time, but the existence of such an anthology is, in some ways, more a reflection of the growth of music printing in mid-17th-century England. However, it is well worth a modern edition, especially when placed alongside the work of some composers achieving *Gesamtausgabe* status, and Dr Rose is to be congratulated on its fulfilment.

The music is in many ways both consistent and varied as might be expected of an Englishman who died in 1656. The anticipations of Restoration music are there for all to see (the anthology was printed in 1668) both in rhythmic organization and in the shaping of line. *My beloved spake* (No. 28) may not stand alongside the rapturous setting by Purcell, but it does bear comparison, and not only in the opening motif and the triplet cross-rhythms. But the roots of the style are clearly in the tradition of the earlier part of the century; imitative organ introductions to verses, matching the singer(s) in interest, gentle word-painting for 'from the rising up of the sun unto the going down' (No. 33) or 'tears like water pour' (No. 32) as well as that more subtle description of mood or state, depicting 'peace' or 'war', which is as often a function of harmonic speed as of the activity of the vocal lines (No. 26). There are interesting touches, too, such as the dominant seventh onto the final chord of *Come, let us go up* (No. 29) (suppressed by Dr Rose) or the same chord in the organ part of a cadence at bar 27 of *O pray for the peace* (No. 30) (retained), which are quite deliberately exploited. As the Introduction points out, the sonority of the seven- and eight-part choruses is splendid, and, in such movements, Tomkins shares with Byrd the ability to drive towards a strong and climactic finish. In other places, too, he shows the clear influence of earlier composers. The final pages of *My beloved spake* are almost madrigalian and a section from bar 144 of *Leave, O my soul* is derived from keyboard techniques (compare with settings of *The woods so wild*). Yet in this latter piece, at the end of the same verse, Tomkins can write a passage which shows just how much English composers were getting to know of Italian vocal music. If there is a particular weakness in these anthems, especially when examined in bulk, it is the general lack of contrast (outside the solo/tutti division). This is coupled with limitations in his harmonic style and bass-line writing. The better pieces (*Oh, that the salvation*, or *O Lord, thou hast dealt graciously* or *Glory be to God on high*, for example) stand out by virtue of the way in which he overcomes these limitations.

O pray for the peace (No. 30) may also be one of Tomkins' more attractive anthems, but Dr Rose doesn't really give us a chance to find out. As he says, there were probably two versions: one appears to have been something of a made-up version, probably to cover deficiencies in voices: it contains two tenor parts. The other was written for two altos: the sources for this, mostly incomplete, have been added wherever possible. Dr Rose calls the result a 'collation of all sources'. In fact, I think it is a conflation. He has printed as much as possible of all the possible versions. For the performing choir, this presents few problems, apart from reducing the apparent musical merit of the piece. For the scholar, it is useless: although Dr Rose states where he has added parts, he nowhere says what has been taken away. One is tempted to postulate an original with only one alto and one tenor. The anthology editor, in 1668, probably raised most of the problems by providing the second tenor. But, without checking all the sources, the reader cannot tell. A pity, for it has a number of attractive points, including the series of parallel seconds

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for decoration in the chorus section starting at bar 40.

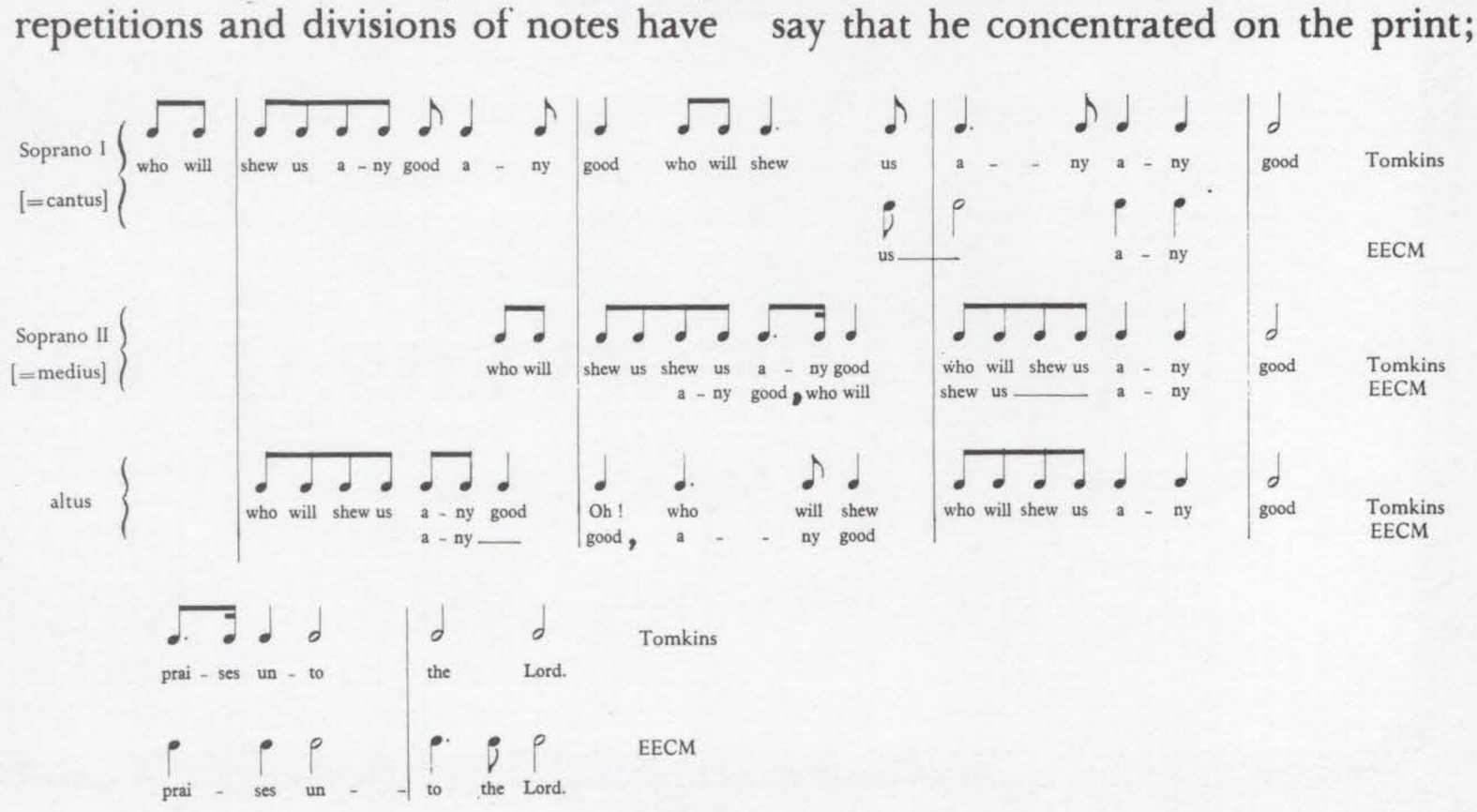
A posthumous anthology raises several interesting questions, and not all the thorns have been grasped firmly enough by Dr Rose. The most obvious is, of course, the product of the composer's death: someone else must have collected the music and edited it. In Tomkins' case, we may know who this was (his son, Nathaniel), though we do not know what he did to the music. It seems unlikely that he collected it all from one source: a glance at the organ parts suggests that they may have come from different organ lofts. The normal pattern is for them to give a fairly full version of the voice parts in the verses and a short score for the choruses. But, in some cases, *Hear me when I call* (No. 26), for example, it is full throughout, while in many others only the outer voices are given for choruses. Often the start of a section is fuller than the rest, where the organist is expected to follow the pattern established (*The Lord, even the most mighty God*, bar 72, is a good example): in places the writing is more florid, with scale runs, etc. (same anthem), or with ornament signs written in. These traits are in themselves sufficient to suggest at least differing approaches to the performance of the parts, whether they are the result of one man's differing views, or the work of several men. Dr Rose does not seem to take account of these variations in his suggested additions, which level the parts down to a common level. More critical, perhaps, for the effect of the organ part is the extent to which, in some places, it adds ornamental figuration to the vocal line (*My beloved spake*) or to the upper lines of the texture in a solo verse, and the treatment of thirds at internal cadences (No. 26, bar 20 or No. 28 bars 20 and 29). In such places, I suspect the original copy from which the 1668 edition was made was deliberately more sparing in its use of thirds. (Particularly is this true of bar 20 of No. 28, where the original leaves the third open until two bars later; then it turns out to be major. Dr Rose's earlier editorial minor third in the organ defeats the effect entirely.) In other ways, too, the organ part is sometimes a little odd. In several pieces, it does not always carry the real bass of the music. Some of these are satisfactory without additions, and in others an addition to the part is probably essential. Since Dr Rose specifically excludes the use of a 16′ stop, something useful could have been said about the relationship between organ and voice, which should have been said before the editing of the organ parts was undertaken: several places that have additions to the part do not need them (No. 28, bar 18, for example). Similarly the dissonant suspensions are not consistently handled: the suppressed dissonance at No. 26 bar 77 is directly comparable with that retained in many other places, e.g. No. 27 bar 41.

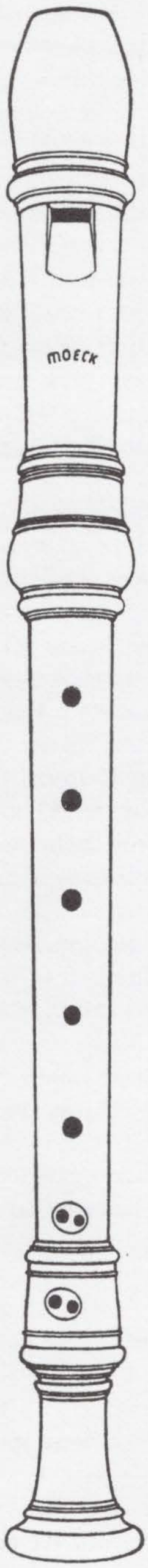
If the organ parts show something of the nature of the source(s) from which the 17th-century editor was working, the arrangement of the text says a great deal about that editor. It was most carefully planned, and no less carefully handled during the printing, the relation between word and note being, in almost all cases, most explicit. It is therefore unfortunate that a modern scholarly edition should make so many changes in a basically thoughtful and attractive underlay. As Dr le Huray has pointed out, the treatment of the text and particularly the repetitions of words are key aspects of Tomkins' style: they are coupled with a freedom about the precise text that was not uncommon in the period—'unto' in some voices becomes 'to' in others. Much of this has disappeared in this edition, and, in the process, many repetitions and divisions of notes have been created or destroyed. In some cases this does produce, as it was no doubt meant to do, a more lyrical line, easier to project and to read at sight. But, in so doing, it alters the character of the music, and particularly the emphases of text that were originally intended. In *Hear me when I call* (No. 26) at bars 74-7, all three voices have been changed:

Neither of the two upper parts seems to have any rational reason for the change. In both cases,the printing of *Musica Deo Sacra* left no doubt as to what was required, and the requirement lay well within the tradition of the period. The only valid reason that I can see for the change in the Altus is the removal of the exclamation 'Oh!'. In the same way, some sections have been changed quite radically. An unnecessary case is the tenor voice at bar 49 of *O Lord, thou hast dealt graciously* (No. 38):

Here the change seems to encourage poor accentuation without adding anything to the rhythmic relationship with the other voices. There is a great number of such cases, fortunately nearly all indicated in the commentary. But it is unlikely that the average choir is going to change them, or to read the commentary.

And indeed the commentary leaves much to be desired. It is almost solely a commentary to the text provided compared with *Musica Deo Sacra*. Thus, it lists the places where the edition differs from the original print, and, in places, where it differs from other sources. In fairness to Dr Rose, he does say that he concentrated on the print;





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although he does not do even this completely. If, for example, a reading is drawn from another source (as in bar 26 of No. 28), this is duly noted, but we are not told either what is in the print or in other manuscript concordances. Sometimes, as in the case of *O pray for the peace* (No. 30), discussed above, this is serious. But in other cases, too, the information is both incomplete and inaccurate and the commentary somewhat uncritical. The first 20 items of commentary to No. 38 (*O Lord, thou hast dealt graciously*) are in fact 21 (the second item should be in bar 5), six of them need amending and three more are needed to make the apparatus relate satisfactorily to the print, even before the one manuscript concordance is considered. This situation occurs elsewhere throughout the volume. Several of the references to flats and naturals are confused, so that the statements can be taken to mean little more than that the editor has changed something to something else. There are several references to amendments in the 1668 edition which have been 'altered by pen' and also references to the 'Notes' (a series of corrections to the organ part, issued with it). Not surprisingly, several of the pen corrections appear in only one or two of the printed copies, and some are in different hands. Further, some of these are the same as changes recommended in the 'Notes', and, in the British Library copy, for example, in a page of the 'Notes' that is lacking and apparently not issued. All of which is interesting research material, but, more significantly, reduces the value of these comments in the commentary.

There are, then, several ways in which this volume falls short of the standard one would expect of a series such as EECM. Many of the pieces seem to reflect performing experience in their editing—the transpositions (which for scholarly purposes are no more than inconvenient), the changes in underlay, the organ additions and other details all point in this direction. There is an impressively small number of misprints and the reservations discussed above all apply, but they do not remove the music from the understanding and enjoyment of modern performers. However, few choirs will be able to afford sufficient copies of such a volume as this, and the editors of the series should be encouraged to consider making single anthems available at a reasonable price.

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The series is beautifully printed and produced, the choice of music unfamiliar and enterprising. All is within received 16th-century polyphonic style, except for vol. 21, so presents no great difficulties in performance, though the fact that as many as seven voices are required may put some off (instruments may assist, we are informed). Some of the pieces are real discoveries, such as the Formellis *Isti sunt Sancti* from vol. 25, a stunning six-part setting (SSATTB) from Gardano's great collection *Novi atque Catholici thesauri musici* (Venice, 1568). Formellis pulls out all the stops, introducing exciting syncopations, dancing triple-time sections, contrasted voice-groupings and even 'modulation' from his basic transposed Dorian—G minor—to as far away as B minor. Vols. 19, 27 and 34 are also drawn from the same source; Utendal's SSATTB setting of *Plangent eum quasi unigenitum* in vol. 34 demonstrates a weird and original use of the Phrygian mode to illustrate the word 'plangent' by introducing a B flat in the second bar of a piece that begins on E.

The German songs of vol. 6 (and the Latin motets of 19, 25, 27, 34) are all provided with literate English translations—prose, not for singing. Their thick textures seem to sort ill with the lightness of their words, though the Dietrich *Trinklied* (SATTBB) would probably benefit from instrumental substitution in some of the voice parts. The two French masses, Sermisy's *Requiem* and Manchicourt's *Missa 'Deus in adjutorium'* are both long and austere, even though Sermisy omits the *Dies irae*, setting the Gradual *Si ambulem* instead. The editor has thoughtfully provided the correct liturgical intonations omitted from the original Attaingnant print of 1532. Manchicourt's Mass is from the same collection, and the composer's avoidance of any but tonic cadences (on to F), dominant (on to C—surprisingly few) and Phrygian (on to A) makes for a certain monotony. Both works might sound better transposed up a tone, since the basses constantly have to hit low Fs, and the altos inhabit their chalumeau register.

No translation is provided for the homophonic, strophic funeral chorales of vol. 21, but there is one for the jolly songs of 23. What a pity that the editor did not include the original Italian text of Donato's popular 'Song of the hen'. In fact some of the editorial procedures must be questioned, since, while utter consistency in editing of renaissance music is the last refuge of the pedant, direct infringements of an editor's own stated policy are baffling to both the performer and scholar. The knotty problem of relationships between duple and triple time is evaded and obscured by contradictory information about note-reduction. We are told that note-values are reduced by half in perfect and imperfect time, both ordinary and diminished. This is sensible enough for most 16th-century music (though I do not personally like

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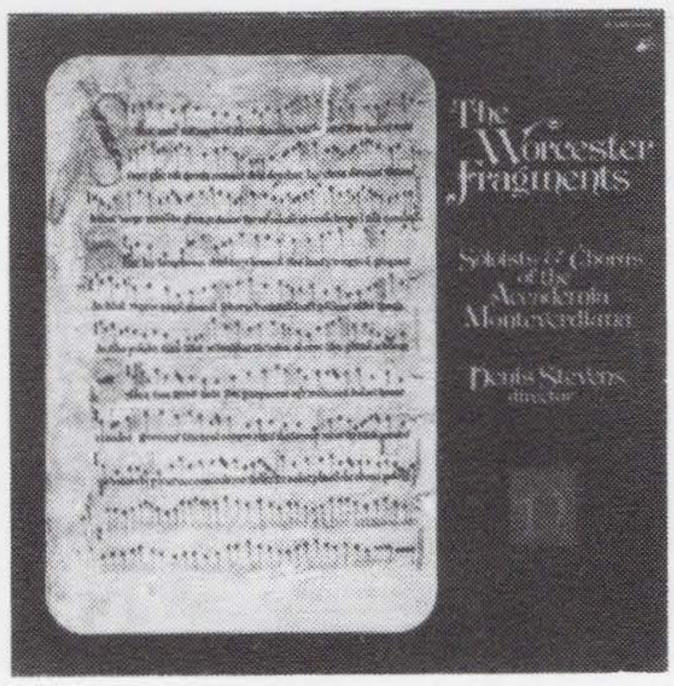

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it in madrigals) but clearly will not do for the whole period the series is supposed to cover—late 15th century to around 1650. Consequently Aichinger's *Wann man tut* (vol. 23) has a section in C3, with three semibreves to the bar. There is no reduction here, and I wonder how many performers will deduce that the three semibreves should probably equal the previous duple-time minim? Again we find that the duple time has not always been reduced in this volume despite the statement inside the back cover that it has. Another particularly enigmatic case is in vol. 27, towards the end of La Court's *Sancta Maria*, where the editor has inserted a penultimate $\frac{3}{2}$ bar, indicating by square brackets that no mensural change is intended but simply an editorial convenience to dispose of an extra two beats of duple time; he then immediately goes into a real $\frac{3}{2}$, indicated in the original by the proportional sign C3. Yet the Formellis *Isti sunt Sancti*, which comes from the same collection, has a section in O3 which is clearly meant to go much faster, though the editor uses the same $\frac{3}{2}$ notation for both. Are both in fact reduced uniformly? We are not told.

Musica ficta is treated with a similar lack of editorial conviction. It is all very well to say in the notes that 'the notation of *musica ficta* accidentals is limited to the most necessary: the leading tone is raised in strong cadences. . . . Moreover the tritone and diminished fifth are avoided both in voice leading and harmonically'. The question is to decide what are the 'most necessary'; certain conventional cadence formulae demand sharpened leading-notes and arbitrary distinctions between one case and another inevitably give rise to unsatisfactory compromises. One such formula, where the lowest part falls by a tone to the final, in fact *requires* an augmented fourth or diminished fifth between upper parts, but the editor seems to be unaware of this idiom, even going so far as to suppress original accidentals which notate it explicitly, for example, des Buissons, *Gaudete et exsultate*, bars 43, 70 (vol. 25). On the other hand, his eagerness to apply the *una nota supra la* rule leads to a hideous clash of E flat with E natural in Dietrich's *Ich weiss mir*, bar II (vol. 6), and failure to apply the same rule in Sermisy's *Requiem*, bar 47, tenor 2, leaves an augmented fourth leap in the melody. Furthermore, the editor's leading-note *ficta* often fails to include the anticipatory ornament. There is plenty of evidence that this should be done.

Word underlay is another problem, particularly in music of the earlier part of the 16th century, that is not always solved very elegantly. The only rules we have are Zarlino's; though they are later, it is surprising how retrospectively they can be applied, and it is better to stick to them as closely as possible.

Yet despite all these quibbles, and the appalling prices of these editions, they must be welcomed for their making available of some first-rate and little-known music. The conscientious choirmaster would be well-advised to cast a critical eye over his copy first, however.

JOHN STEELE

The Penguin Book of Italian Madrigals for four voices
Edited by Jerome Roche
Penguin Books, £1

By now, quite a few Italian madrigals of the 16th century have been published in modern scholarly editions. Some or all of the secular works of Verdelot, Arcadelt, Rore, Willaert, Lasso, Wert, Monte, Marenzio, Gesualdo, Monteverdi and others are readily available on the shelves of major libraries. And yet this vast and extraordinarily rich repertory of music is still not very well known to performers or to early music buffs, partly, I suspect, because the tradition of ensemble singing is not very strong in Italy and this repertory, more than most, is so intimately connected with the poetry it sets (and, indeed, with the history of Italian literature in general) that it is difficult for non-Italians to savour all of its subtleties. But there are many superb madrigals that ought to be heard more often in concert halls, and with even a small amount of effort they can be made accessible to listeners who do not understand sung Italian fluently. Jerome Roche's anthology of thirty-two madrigals for four voices, each supplied with a prose translation of its text, should help to bring this music to the attention of a wider audience. It is one of the most welcome collections of music published recently. May it prosper!

In limiting himself to four-part works, Roche precludes the possibility of including many of the most expressive and serious, and hence most characteristic, examples of the genre, as he himself admits in his introduction, since Italian composers normally reserved their most intense efforts for works with five voices. Nevertheless Roche's decision was undoubtedly wise, for the four-part pieces are easier to sing and to understand, and hence his anthology should be of real service in disseminating the music widely and rapidly. Considering the restriction Roche has made excellent choices. Almost all styles can be found in the collection; there are chordal and imitative textures, diatonic and chromatic harmonies, lighthearted villanelle along with expressive and affective laments, and smoothly flowing seamless counterpoints as well as pieces with fragmentary and rapidly contrasting sections. Composers are represented by one, two, or three works. I agree with Roche's decision to make Rore and Marenzio the only 'three-star' composers in the volume (neither Gesualdo nor Monteverdi have been included, presumably because their works are rather more easily available than the composers Roche chose), and I was particularly pleased that the three Marenzio madrigals include some that show off the nascent Baroque style of the late madrigal, yet are not so fragmented that they cannot be sung effectively by small choirs (as well as by the preferred ensemble of one singer to a part). Roche has included some relatively familiar works, like Arcadelt's 'Il bianco e dolce cigno', an obvious point of contact with the English repertory, and Lasso's villanella, 'O occhi, manzi mia', as well as many compositions that appear here for the first time in a modern edition. If there are

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occasional disappointments—like the rather pale and sober piece by Wert that does not really reflect that superb musician's flamboyant style adequately —they are more than compensated for by the great majority of fine examples.

The edition is clear and very easy to read and use. For the most part the editor's decisions are judicious and careful, although I would have done some few things differently. Roche indicates ligatures, for example, by slurs (he does not explain whether he has indicated all ligatures), a procedure that produces some very arbitrary looking slurs (for instance, those in the middle of melismas), which may well mislead the amateur singer. I would have preferred omitting the ligature signs altogether or indicating them by the traditional square brackets. I suspect that his suggestions for tempo changes in those few cases where the music suddenly shifts from duple to triple metre sometimes lead to tempos that are too quick; he opts for triple proportion where I would have suggested *sesquialtera* (once-and-a-half times as fast as opposed to three times as fast). His decision to print the Corteccia madrigal *a note nere* in the original note values seems to me to present a deceptively slow image of the music. He seems to recommend that singers stress the second vowel in words like 'io' and 'mio', whereas they should sing their melismas on the first vowel and treat the second rather like a final consonant. And he fails to encourage musicians to score these works occasionally for mixtures of voices and instruments in the way we know they were often performed at 16th-century Italian courts and academies (rightly, he recommends arranging them for solo voice and lute or guitar or playing some of the more chordal works on instruments alone). On the other hand, he has made some sound and practical decisions about transpositions and even about exchanging inner voice parts occasionally. Many of the brief comments he adds to each madrigal offer sensible suggestions for performance, although they sometimes miss their mark (the pacing of Verdelot's 'I vostri acuti dardi', for example, may be naive but it is surely not parodistic). On balance, though, the anthology is very well conceived and well executed. I only hope that it reaches the audience it was intended for, and that we shall soon hear more of these works.

HOWARD MAYER BROWN

Sonatas, Volume VI

SCARLATTI

Ed. Kenneth Gilbert

Heugel Associated Music Publishers, £8.60

Kenneth Gilbert's authoritative new Scarlatti edition is now over half-completed, the most recent volume containing K256-K305. The principles of his edition are well-known, as are the standards which he brings to the work. Likewise, the care with which Heugel have prepared the volumes is exemplary, and the binding for *Le Pupitre* seems to have improved; usually pages fall out soon after purchase due to the over-tight stitching. The review copy is still intact after considerable wear. As we expect from *Le Pupitre*, there is a preface in three languages, and a good, clear, uncluttered text, well-engraved on white paper. The Scarlatti edition also includes a critical commentary at the back. The text largely follows the Venice manuscripts since the Parma set is available in facsimile.

The care with which this edition is being made is illustrated by the inclusion of facsimile pages of sonatas (from the Venice copies, of course). These facsimiles are not collected at the front, as is usual, but included just before the appropriate sonatas. This is not merely for ease of reference, but is due to the far more important, practical consideration of page-turns; in every case, a facsimile page has been included to ensure that a page-turn occurs at the central double-bar, or (at worst) that only one awkward page-turn ever occurs, even in the longest sonatas. Allowing for the fact that the sonatas are obviously printed in exact numerical ordering (following Kirkpatrick), this process ensures absolute maximum ease of turning throughout the whole volume. It is a fine example of joint planning by editor and publisher; other keyboard publishers should adopt the process wherever financially feasible.

Mr Gilbert's editing is scrupulous to the point of excessive caution; he correctly draws our attention to the necessity of 'doctoring' the bridge between the first and second halves, in some sonatas—'to continue directly into the second half, omitting the last bar of the first half'. Of the sonatas in the present volume, the manuscripts indicate this for K281, 289 and 293, and Gilbert has added it editorially for K273. But what of K269, 274 and 298, which surely need adjustment? Gilbert only draws attention to this potential hiatus at the middle; but there is also the further problem when repeating a section, where, if we play the notation exactly as written, we can have more of a gap between two playings of the same section than between the two different halves. This is surely doubtful? I suggest that adjustment is needed at the end of the first time through, in the following: K266 (2nd half only), K273 (2nd half only), and K304 where the second-half repeat probably returns to the second beat of bar 26. In some of these adjustments players will find themselves missing out a whole bar, or a half bar. They may even feel (as in K298) that they could halve the value of the last note when the section is repeated. This scattering of half-bars throughout the music does not sound at all odd, and indeed it was obviously Scarlatti's own practice. For example, K262, 268 and 293 all originally have (to a purist) 'inaccurate' notations of rests at the double bar or at the end. Most of these occasions make perfect sense when heard rather than seen. However, Mr Gilbert has decided to add rests in K262, 268 (1st half only), and K293, thereby creating the very hiatus which he advises players to remove. (More likely, in K268, is that when the first half is repeated, the crotchet rest in bar 1 is omitted. As it stands in the edition, the editorial rests make grammatical nonsense when the second half follows.)

All this is, no doubt, very confusing, but an editor should avoid suggesting

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SCHOTT

emendations, and then emending his text so that emendations are necessary.

A few minor slips remain, which buyers will wish to correct in their own copies. The following are missing: fermata signs at the end of K257; repeat signs at the end of K264; a natural for the D in K276 bar 82. The repeat marks at the end of K265 are meaningless and should be deleted. The following suggestions may also be useful: the two As in K278 bar 55 should probably be tied; a D is probably needed, second time only, in the first bar of K298 (see K289); in K305 the first note of the left hand is possibly just such a second-time note, and could well be omitted first time.

Most of the points in this review derive from one thorny problem, and Mr Gilbert will no doubt be giving us full guidance in his preface to the first volume, when it appears; the others are mere proof-reading slips which can easily be corrected in the next printing. However, I regret that we have not had more guidance about those emendations to the written text, since most players are reluctant to do any such thing, and we need this guidance in the appropriate volumes. This edition still remains a very good one, and it is perhaps a compliment that such detailed issues loom large. My final cavil is not about the edition at all, but about the shiny covers in which *Le Pupitre* is bound. Handsome and attractive at first, they rapidly become discoloured and look tawdry. Cannot some new material be used?

DAVITT MORONEY

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TOMASO ALBINONI

Edited by Friederich Wanek

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Concerto no. 4 in C for Violoncello

LUIGI BOCCHERINI

Edited by Walter Levermann

Piano reduction and cello part, Schott, £2.90

Considering that the major form of orchestral music in the Late Baroque was the concerto, and that the repertoire is both highly attractive and well represented in the gramophone catalogues, it is remarkable to fi. that relatively little of it is available in accurate practical editions; which seems even more curious since good amateurs and students could manage many of the works. This is certainly true of the present D minor Concerto of Vivalidi, the well-known and splendid double concerto from *L'Estro armonico* which Bach transcribed for organ, for its difficulties are less those of finger or bow than of concentration and beauty of tone. The solo concerto by Albinoni looks more taxing, with some use of the higher positions and some rather tricky cross-string writing, but would repay the effort. The first movement is tightly organized with one of those strong rhythmic initial themes which are the hallmark of its period (Giazotto's pioneer if not-too-reliable monograph puts the date between 1716 and 1721); the slow movement is an attractive arioso in which the decorative melody develops over continuous quavers in the orchestra in the Vivaldian manner; and the finale is contrapuntal with virtuoso episodes, altogether more climactic than many of the throw-away last movements of 18th-century music. Admittedly, Boccherini was not thinking of amateurs in his C major cello concerto, which demands a high degree of accomplishment—and indeed display seems to be its main *raison d'être,* for this is not profound or emotionally engaging music, but a chip off the agreeable, urbane *stile galant* of the 1760s.

The editions seem clean and reliable. The solo parts have various suggestions which are not always included in the piano score, presumably to make plain editorial additions. I wish that small type could have been used to show what is continuo filling in and what is orchestral reduction, for this can be important (as at the beginning of the second Allegro of the Vivaldi where the shaping of the fugal texture is obscured when all is printed in large type). And in this day and age, there is really no need for sources to be kept dark in the introductions—the Boccherini is number 481 of Gérard's thematic catalogue and the Albinoni number 116 in Giazotto's, for those who are interested —while a brief critical commentary would not have come amiss in each case. Still, these are useful publications, worthy of exploration. DENIS ARNOLD

Three concertos for violoncello, strings and harpsichord

LEONARDO LEO

Ed. Douglass Green

University of California Santa Barbara Series of Early Music no. 7, Theodore Presser Co, £3

Leonardo Leo belongs to that lost generation between the baroque and the stile galant, rococo, or whatever it is now fashionable to call the pre-classical period. In his day he was one of the most successful composers of opera buffa (which surely meant a modern style) as well as church music in the stile antico, being noted for a setting of the 'Miserere' and the psalm 'Dixit Dominus'. This latter piece was edited in the 19th century by no less a person than Stanford, so it must have retained its popularity; but now, alas, the Neapolitan school is unperformed, except for some of its instrumental music, which, paradoxically, is hardly what this group of composers was famous for.

These three concertos by Leo are attractive enough without ever quite becoming compelling. In style they are an interesting mixture. The first one, for example, begins with an *andante grazioso* which has a firmly rhythmic ritornello used in an almost Vivaldian way; but the passage work is certainly more decorative and 'rococo' than Vivaldi would have written. This leads directly into a fugal movement in old note values, which looks back to the concerti grossi of Corelli, though again the elements of concertante string writing for the cello were unknown to that master. A galant siciliano comes next, which shows why Leo was sought after in the field of opera, for it is in effect a rather good da capo aria; a scampering 3/8 finale after the manner of the last section of an opera sinfonia follows. All in all, while it is not a

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masterpiece, it would repay the trouble of a cellist to learn it; and this also applies to the other two in the volume, the third having an especially attractive baroque-ish second movement.

The editing seems reasonably efficient, though there are one or two strange inconsistencies. I find it difficult to believe that in bars 10 and 26 of the *andante grazioso* of the first concerto, appoggiaturas, which have appeared in virtually every entry of the same theme, should not be added; the markings of solo and tutti in the allegro of the second do not always make the editor's intentions clear, as they are placed only above the first violin and the joins in the lower parts are not always self evident; the double bars in the middle of the finales of the first and third concertos seem to imply repeats, but this is not stated either in the text or the critical commentary. The editorial comments are, in fact, altogether rather curious since someone has omitted the necessary musical type, making nonsense of several notes; while the comment on the interpretation of appoggiaturas is by no means clear as far as triple time is concerned. Even so, the publication is useful; may someone now do the same for Leo's vocal music.

DENIS ARNOLD

Jacobean Consort Music, Books 5 and 6, selected from Volume IX of *Musica Britannica*

Stainer and Bell

Book 5 has parts only, correctly transcribed for the consort of six viols originally intended, with instructions for octave transpositions to accommodate a consort of recorders, which will be better suited for the pavans than for the fantasies included here. The composers are Coperario, Brade, Leatherland and Phillips. Book 6 has score and parts of two fantasies for two viols by Coperario; one pavan for four viols by Dowland (here prescribed for the violin family, less effectively though not wrongly); and three other pieces of no great interest by Thomas Simpson. There are no editorial markings whatsoever to help the performer. It will therefore be wise to work out and mark in the outlines of an expressive interpretation, since otherwise nothing very definite and convincing is going to happen. A few *f* and *p* marks, and a number of slurs over groups of short notes, are really needed.

Suite No. 1 in D minor for Viola da Gamba and Basso Continuo (from *Pièces de Viole,* Book IV, 1717)

MARIN MARAIS

Edited by George Hunter

Associated Music Publishers Schirmer, £2.35

The score is printed with an imaginative and on the whole successful realization of the continuo, and some useful explanation of the signs for ornaments and other details of the original notation; Marais' own slurs are ample, but some further dynamic marks should be added (the *petite reprise* is always meant to be a soft echo). Marais marks echoes as *fort* and *doux* in one passage. The parts for solo and continuo gambas are given in facsimile from the clear and beautifully engraved original, extremely usable with the aid of George Hunter's explanatory preface: a most felicitous plan.

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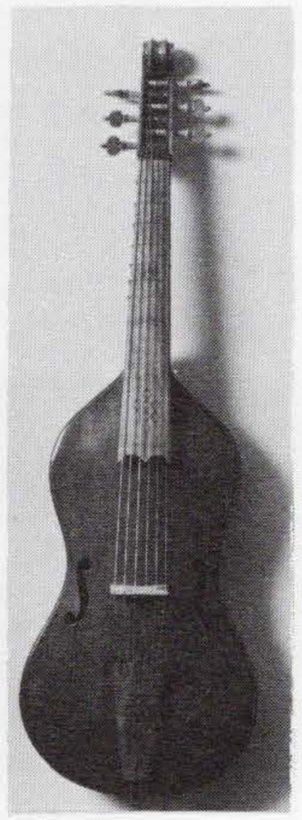

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Correspondence and queries

Instrument restoration

The numbers in brackets refer to points answered in Jeremy Montagu's reply, which follows.

The January 1975 edition of *Early Music* has only now reached me (24 March) and in it I note Jeremy Montagu's rather caustic review of my Restoration article which appeared in July 1974.

I have always welcomed honest differences among informed intelligent persons of good will and shall continue to do so, but the overt hostility expressed in Mr Montagu's review I find to be professionally repugnant because of the pontificating framework in which it is presented, the errors, incompleteness and contradictions it offers to the reader.

With a background in industrial design and having spent the past twenty-five years of my life designing and working with a host of materials and processes, in isolation and in a variety of groupings, I consider myself to be more than simply qualified in matters dealing with Restoration, since this activity is one facet of a generic design and problem solving process, Mr Montagu's references to 'eminent instrument restorers' notwithstanding. I ask in all humility, does Mr Montagu bear the same credentials? [1] As best I am able, I shall offer a point by point rejoinder to the criticisms in the review.

Concerning epoxy: as with any substance classified as a thermosetting compound involving a resin and catalytic agent (whether heat is present or not) causing an irreversible alteration in molecular structure, epoxy itself is permanent, its adhesion is not. It does, however, form a fairly stable bond under stable conditions and for this purpose its use is perfectly legitimate. It will separate from resinous woods, ivory, horn and bone without great difficulty because of the waxy surfaces these materials exhibit. A gentle localized cooling of an area where epoxy is present will cause it to pull away from the above as well as metal due to epoxy's differing coefficient of expansion and contraction. It is also separable from wood because it will not strongly adhere to the lignin content which binds the cellulose walls of cells together. [2].

Epoxy or other inert fillers should not cause any damage to wood when used to fill cracks. In Mr Montagu's own term it is axiomatic that Restoration involves *Stabilization* to keep all movement to an absolute minimum regardless of climate by renewed applications of a stabilizing agent, a point he does not refer to.

I have never had experience of the discolouration of wood or ivory through the application of penetrating oils. [3] I would be curious as to the nature of the solvents which lead Mr Montagu to make these remarks . . . Furthermore—they are soluble and can be removed when they have served their function, as with all oils. All that is required is some elementary chemical knowledge, not wizardry.

On liquid gold: I have a precise chemical analysis of this substance and will make it available to any interested party. For the time being I believe a description of its beneficial effect on wood will suffice. L.G. contains four basic agents, two of which reduce its viscosity, making it simple to work with and assisting in loosening and removing surface dirt, grime, grease and waxes not soluble in mild, soapy water. The other two ingredients accelerate the penetration of the oils into the wood, and contain a fungicide to eliminate or markedly reduce mildew growth in warm and/or humid climates.

Wood deteriorates through changes in the water content of surface layers as the result of changing environmental humidity. Such changes cause the affected area to expand or contract relative to deeper layers of wood not so influenced. Hence—checking, splitting, cracking all occur as well as mildew growth when fungi are present.

L.G. is a highly refined inorganic compound which penetrates and fills the cellular structure normally occupied by atmospheric water. L.G. makes wood hydrophobic, minimizing the amount of deterioration and thus preserving the integrity of the wood [4]

My references to polyethylene glycols was by way of noting their pertinent application in the stabilization of *green*

Grotesque figure by Callot, Ashmolean Museum

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lumber. They will leach out of played upon instruments due to the action of saliva; the 'various side effects' Mr Montagu mentions are unknown to me and I would care to learn of them. [5]

Groundnut oil (better known to everyone as peanut oil) [6] is an organic compound and I would not recommend its use. As with any organic compound (all vegetable based oils), it is subject to attack by fungi resulting in mildew as mentioned and one also runs the risk of rancidity.

Mr Montagu sounds as if only bores should be treated. The remainder of an instrument is also subject to deterioration. Peanut oil offers practically no protection other than depositing a surface film which reduces in time the bore diameter effecting pitch, intonation and resonance as well as encouraging the other detrimental results mentioned above.

Ammonia when used as a cleansing agent must of course be completely washed off any metallic surface. Nor did I recommend the use of ammonia based polish. [7]

As to flat key pads—yes, the original material was black kid leather—it was also abominably inferior in providing hermetic sealing of tone holes. Yes, chamois does compress differently from kid, in a *superior* way as a matter of fact, thus insuring hermetic sealing. [8]

The cork and pad cement I recommended is a liquified form of burnt shellac—easier and more flexible to work with than ordinary shellac or sealing wax.

I would agree that old pads (if available) are preferable to modern pads for cupped keys. But they are not easy to make to exact size and fit. This reminds me of Quantz recommending that flutists should make their own flutes.

Modern pads if properly fitted exert a minimal modifying influence on intonation, so minimal as to be negligible.

One or two final points: Mr Montagu on the one hand stresses the 'currently best recommended, etc.' in reference to the Nuremberg Conference, now over six months old. Are the 'eminent instrument restorers' I must ask, still so certain of their recommendations upon which Mr Montagu bases his criticisms?

'Current' implies chronological transience—and therefore lack of certitude—what then does their eminence refer to? [9]

In closing his comments, Mr Montagu states that 'we must always ask what the effect (materials used) will be over a century or so'. An interesting query, but rhetorical to say the least!

MICHAEL ZADRO, *Faculty of Fine and Performing Arts, State University College, New Paltz, New York 12561, USA.*

1 My comments were based upon the opinions expressed at Nuremberg by a group of restorers who came from the principal museums of Europe and America. I prefer not to name them individually without their consent, but we may hope that the papers from this conference will be published before long (probably by the Germanisches Nationalmuseum Nuremberg, rather than the Stockholm Museum as first thought).

2 Epoxy has a use as a filler, though, as the conference papers indicated, there are better methods. My main objection to its use was for cementing ferrules and inner linings into place. Despite Mr Zadro's instructions for its removal, I still suspect that removing it may cause fresh damage, especially if one does not realize that epoxy has been used by a previous restorer.

3 The term used originally was 'graphited penetrating oil'; it is the graphite which can stain.

4 Liquid Gold sounds an admirable substance. Nevertheless it was stressed by more than one restorer at Nuremberg that proprietary compounds are dangerous because the makers are always liable to change the ingredients without warning that they have done so. If one troubles to make a full chemical analysis of every new batch, there is no danger, but how many of us have the time to do so? It was generally recommended that one is better off mixing the basic chemicals oneself, for one then knows what's in it. The problem that I have found is that it is very difficult to get the chemicals in small quantities and, if one can trust the manufactures, this is the great advantage of proprietary compounds.

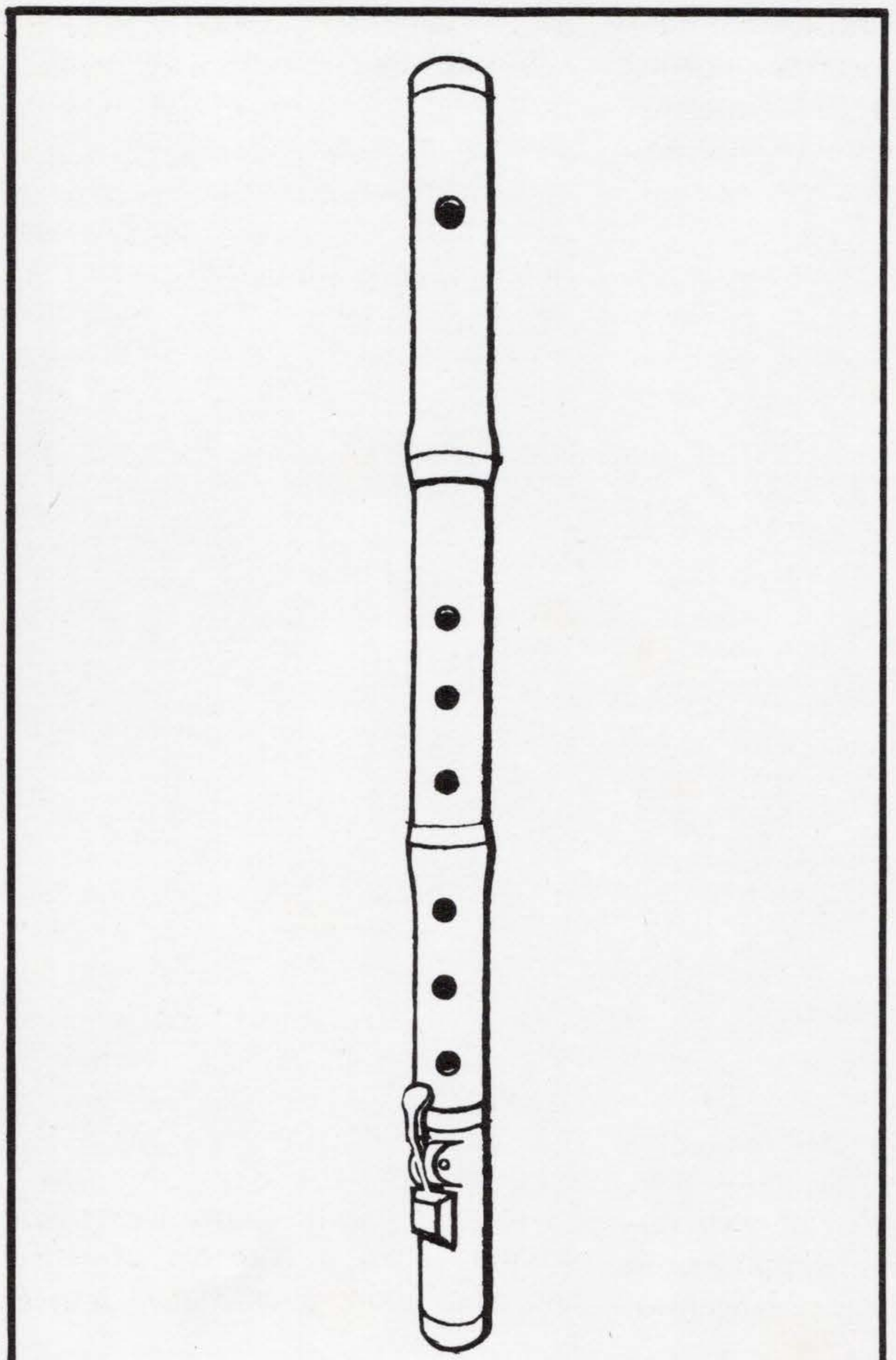
5 At one time the British Museum recommended the polyethylene glycols very highly but a year or two ago they said that they no longer thought them suitable, partly because of various side effects; I am afraid that I took their word for it and did not ask for details.

6 My apologies to Mr Zadro and other American readers who may have been puzzled; groundnut (English) is indeed the same as peanut (American). The recommendation came from one of the most respected of all the German makers and restorers, one whose name is a household word in early music circles. It caused some surprise to the others assembled but the general opinion seemed to be that if he found it the best, the rest of us should consider it very carefully. Bear in mind what I reported from that conference: that a slight acidity in the bore is essential for safety; neutral oils can be dangerous.

7 I quote from Mr Zadro's original article: '. . . brass ferrules and keywork can all be cleaned and polished first with ammonia . . .'. As I said, ammonia is the likeliest cause of dezincification of brass and should not be used.

8 Key pads are more often white or buff than black kid. Chamois (or what is commonly known by that name; more often a sheepskin) has been available since the 13th century or earlier; curious that it should not have been used if it was really so much better. I have a preference for original materials so far as possible.

9 Indeed and alas 'current' implies transience. We must always be prepared to consider new evidence. But that is what research is all about; that is why we are grateful to have *Early Music* in which to exchange ideas and opinions; why I attended and reported on the Nuremberg conference and why controversy, as exemplified in Mr Zadro's letter and my reply is, I hope, of value to our readers. Neither my nor Mr Zadro's opinions are, of themselves, worth anything to our readers; what is of value, and this is why we all keep working and writing, is that the readers may be aware of the various points of view and may then form their own con-



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clusions or, and even better, do their own experimenting and join in the argument. We shall not know who is right, but our great-grandchildren in a century or so will find out. Meanwhile, we do the best we can.

JEREMY MONTAGU

Interpretation of French music

Stephen Preston's review of my book, *Interpretation of French Music from 1675 to 1775, For Woodwind and Other Performers,* (*EM,* January 1975) would appear to be somewhat polarized in nature. On the one hand, his overall conclusion was that the book 'is an excellent summary of French performance practices, particularly with regard to woodwind playing'. On the other, he made several criticisms inconsonant with matters of fact, revealing a misapprehension of the purpose and *modus operandi* of the book or reflecting his own ideas on how such a book should be written. Perhaps he looked for an essay—donnish or exhortative—whereas this is basically a source book. His preconceptions at times led him to mis-state facts and at others to complain without stating his causes. Consequently I believe I would do Mr Preston and your readers a service to comment on his faultfindings.

Mr Preston's main criticism was that 'expression and the *je ne sais quoi* of French music, the most vital elements in interpretation, are relegated to a few brief words at the end of the book'. With all due respects, this simply is not so. The Index lists 32 pages under the headings Character, Expression, *Goût,* Sentiment and Taste. Many of these pages carry more than one item. The many 18th-century quotes on expression in the body of the book include every one I found in my sources. They range from 'Meter is the most beautiful thing we have in music' and '[Expression] consists mostly of knowing which notes are equal and which unequal' to '[The varying appoggiatura] arouses tenderness and melancholy' and 'The *port de voix* ornaments in such a gracious manner that it expresses all that the soul can feel'. Let me ask: just how many times can a teacher tell the student to play with 'expression and *je ne sais quoi?*' I believe the book has certainly reached the point of diminishing returns in this regard.

As far as possible the book uses original sources, because I have found much derivative 'information' misleading. My role was to co-ordinate the instructions given by the real authorities —the composers and teachers of that period. In so doing I avoid introducing unproven notions and talking down to my audience—liabilities of many secondary writings. Howard Schott, in reviewing another book on the same page stated: 'The wise reader will use this book, like all secondary sources, critically and cautiously'. Hear, hear. Unfortunately, using a secondary source critically involves going back to the original sources. My objectives were to assist the reader in doing this, should he want to, and also to make it less necessary.

My reliance on facts has led Mr Preston to complain that the book 'rarely penetrates beneath the surface'. What kind of penetration of what surface does he envisage? Metaphors can mislead and therefore be dangerous. My sources emphasize that to make a baroque piece effective requires not only feeling but also attention to many details of execution—which can be taught objectively. It is these details that give depth to a performance. Without them, the performance—though full of emotion—may be wayward at best and amateurish at worst. It isn't a lack of feeling that makes the amateur's efforts amateurish. The amateur's emotional level often exceeds the professionals. But the amateur's overall effect is generally lower because he knows less about how to articulate his feelings. Emphasis on emotion at the expense of idiom has led to the editions of baroque music along late romantic lines from which we have suffered too long. In my own playing and teaching, I have found no conflict between the emotional and the detailed—the intuitive and the idiomatic—approaches. The only requisites are that the performer be reasonably sensitive to the music, that he work on the idiomatic details till they become second nature to him, and that he acquaint himself with a good deal of music in the style. As one very practical psychologist says: 'Go through the right motions and you'll come to the right emotions'.

Mr Preston also found the production of the book wanting. The point here is that this is a work book. The staple binding is intended to let it lie flat on a music stand. Certainly hard covers would have been desirable, but would have increased the price substantially, which Mr Preston regarded as already rather expensive, although worth it.

Mr Preston expressed some rather unclear dissatisfaction with the two appendices. Appendix I lists 'Italian Terms as Defined in 18th-Century French and German Dictionaries and Method Books'. My purpose was to show that the markings that appeared at the head of a baroque musical piece often had emotional and even tempo meanings different from those usually attributed to them today. This would certainly seem a laudable objective, and what more authoritative sources are available?

As indicated by the many examples of flute duets throughout the book, it is largely intended for use by teacher and student during lessons. To supplement the examples, Appendix II lists all the flute duets in Urtext editions, or those in which the editing was clearly indicated, that I could find at the time. By using the information in the books, the performer can do his own editing. I'm sorry that Mr Preston found the list 'uninspired'. Perhaps music publishers could be persuaded to bring out further works in such editions.

Mr Preston would have liked more information on the importance of rhythm and dance in Parts I and II of the book. He also asked for some examples of articulation practices from the works of Blavet (he says there are none given, whereas actually there are four in Part I). I believe two further books need to be written: one on the dances as performed in the 18th

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century, and on the slurring practices as demonstrated by written music of that period. I considered both these studies too extensive for inclusion if they were to be well done. As the Russian proverb puts it: 'The better is the enemy of the good'.

Mr Preston also objected to the amount of time I spent on the mathematical proportions of unequal notes. Indeed, this is a difficult subject. It is simpler to overlook it and rely on one's emotions. But I have observed that most modern performers trying to play French inequality tend to use continuous triplet rhythms in all the music. This of course destroys the true expression. Because there are no 18th-century recordings, the evidence of barrel organs, which Mr Preston denigrates, is invaluable. And this evidence shows the 3:2 ratio much more commonly used than the 2:1 (triplet) ratio—a fact reinforced by several tutors of the period. Also, very subtle inequalities (7:5 and 9:7) akin to agogic accents were common.

Mr Preston found that 'little is said with regard to the expressive qualities' of the *port de voix* (the French appoggiatura)—this despite the book's including seven 18th-century quotations on the different expressions elicited by the several forms of this ornament. Perhaps Mr Preston assumed that adding dynamics was the only way to play the ornament expressively, as was mostly true of the Italianate long, on-the-beat appoggiatura (the Italian *appoggiare* means to lean [on the note]). But the French *port de voix* (carrying the voice [from one note to another]) and its relative, the *coulé* (flowing or running together [of the notes]), were often performed as melodic ornaments—unstressed and before the beat. The short, unvarying appoggiatura was also not stressed. A comparison of the particular expressions of these four types will appear in my article, 'Expressing Appoggiaturas, from Bach to Brahms', in the April, 1975 issue of *Woodwind World.*

BETTY BANG, *School of Music, University of Iowa, Iowa City, Iowa 52242, USA.*

On lute bridges and frets

Most original old lute bridges were lower and narrower than most modern ones. At the treble end of the bridge the height of the string hole above the soundboard was usually rather less than 5 mm and the width of the glueing surface was often less than 15 mm.

A higher bridge makes for a larger torque distorting the soundboard (see figure). A lower bridge allows weaker barring which produces freer tone.

Narrower bridges do not provide enough glueing surface to support higher tension strings. Lower tension strings also allow weaker barring (see figure).

Lutes usually appear to have been constructed with the fingerboard in line with the soundboard. With a low bridge, the action needs to be raised to avoid the strings buzzing against the frets. One way to get this is to have the neck bent up, as can be seen for example in the Holbein *Ambassadors* painting in the National Gallery. This can be upsetting to lute owners who wonder how much more it will bend.

A more common original solution to this problem was to have a higher nut with the frets increasing in diameter as they approached it. According to Mace, the bottom surface of the strings at the nut were 2 mm (the thickness of a half-crown in 1675) above the fingerboard. Dowland's fretting instructions imply that this effective nut height is the thickness of a 5th course (all gut) string.

We know of no evidence that single strand frets were used before Mace invented them. Thick two-stranded frets cause string buzzing when they are new. This happens because the fingered string presses against the nut-side strand and it slaps against the bridge-side strand when vibrating. Gut frets bed in, so this buzzing readily disappears. Thick nylon frets don't bed in, besides being practically impossible to tie.

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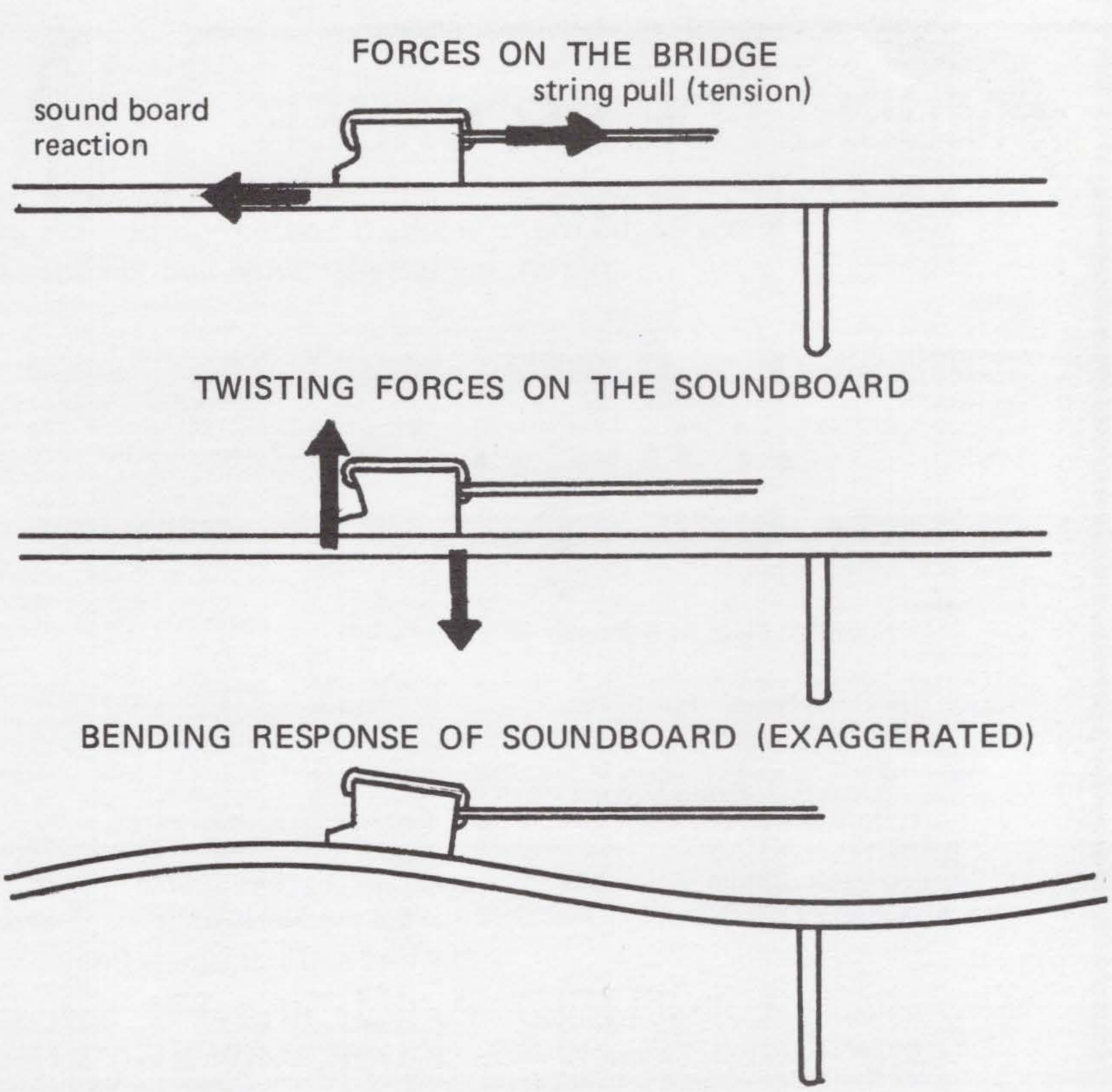
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Maximilian I's instruments

I would like to comment briefly on C. K. Mather's article in the January issue of *Early Music.* There are several doubtful points about her interpretation of the woodwind instruments in Print 33. She seems to assume that 24 inches on a recorder will have the same pitch as the same length of flute, or cornett, or crumhorn. The instrument on the table which she describes as a straight cornett (cornetto diritto) looks more like a double reed instrument to me (rauschpfeife, schryari or even a shawm). The seventh hole is quite a way down the tube. Besides, it seems at first sight likely this hole would not be very useful in a cornett. This also seems to support my interpretation of it as a double reed instrument of some sort. Still, we all know how little reliable the iconography is in this respect. There are also some 'funny' statements like 'The *Weisskunig* cornettist cannot be Augustin, for we have seen that Augustin is a right-handed player, and no musician would waste time learning how to play an instrument both right- and left-handed', or 'Print 33 is evidence of how wind instruments predominated over strings in the 16th century'. Is one engraving good enough evidence for the predominance or structure of any particular instrument? Even an inventory is not hard evidence in favour of anything. I believe that only the music or composer's indication (if present) can be good enough sources for such statement, if correlated with the available iconography.

CLAUDIO D. STERN, *Chairman Early Music Society, Falmer House, University of Sussex, Brighton, England.*

Serpent problems

Alan Moore's article 'Playing the Serpent' (*EM,* January 1975), contains useful information but much also that is puzzling and sometimes inaccurate. When Hardy talks of 'les sons pleins', for example, he means those notes produced with all finger-holes covered; to translate by 'the middle sounds are naturally more sonorous' is very misleading. While all serpents vary to some extent in fingering, it is these 'sons pleins' that are common to all, being the harmonic series of the full sounding length, which on a good instrument are fairly well focussed and in tune. To say that F can be produced with the same fingering as G which is one of these harmonics is very odd. It is common practice to lip down a semitone to produce the F sharp but not to lip down further to the F which has its own fingering as virtually all the charts (and practical experience) agree.

The statement that 'the highest register . . . changes every time I play in it' is also very surprising as the notes of the second and third octaves are much more stable than those of the first, which is a reason so much of the solo and duet repertoire is written in the upper part of the compass. To say that he has never seen pitches written higher than a′ is even more strange; two of the tutors he quotes show fingering up to f′ sharp and use top d′′ on occasions, e.g. Hardy in his sixth duet and Hermenge in his 'caprice'. The advice he gives on the merits of half-holing and cross-fingering is too vague and unhelpful; apart from the lower C sharp cross-fingering is unquestionably more efficient.

While it is true that the keyless serpent was often originally held vertically, the change to a horizontal hold seems to have been adopted by players of both keyed and unkeyed instruments. A further factor for the modern player to take into account is the length of crook needed to play the instrument at modern pitch. Many instruments built as in D sound at modern pitch in approximately D flat and are best brought down to C by extending the crook fully. This usually means that the instrument can only be held horizontally, but even with the short crook the more horizontal position is more comfortable for most players.

I question too the statement, 'less technical skill was demanded from serpentists than would be expected from present-day tuba-players'. The caprice on pages 30-32 of Hermenge's *Méthode Elémentaire* uses over three octaves and is almost absurdly florid. Moreover the technical skill needed to play the scale of C major in long notes with even tone and intonation is of a very high order indeed!

ALAN LUMSDEN, *18 St James's Avenue, London N20*

Alan Lumsden is a member of the London Serpent Trio and a well-known performer on sackbut and ophicleide.

5/4 metres

Mr Jeremy Montagu should really verify his facts. He says that Brahms always notes his compound metres as 3+2, or similarly. In the first place, Brahms asks for 5/4 time in Op. 85 no. 3 and Op. 112 no. 2: and secondly, as far as the statement is true, it is because Brahms wants the freedom to mix up his threes and twos as he pleases —see the slow movement of the C minor piano trio. Mr Montagu should rather have quoted Gounod, who in his opera *Mireille* has a number in 15/8 carefully written as alternate bars of 9/8 and 6/8!

What the reputed scherzo in 7/8 by Shield is, I don't know: but if Mr Montagu had troubled to look up *Grove,* he would have found that Shield published in 1796 a set of string trios which contain movements in 5/4 and pointed them out on the title-page.

By the way there is a cello sonata by Balfe with a slow movement in 5/4—the only interesting thing about it.

RALPH LEAVIS, *Lincoln College, Oxford OXL 3DR.*

I am more than grateful to all who fill the gaps in my knowledge in their area —as an orchestral musician I have never encountered these Brahms songs. The references to Gounod, Shield and Balfe are particularly interesting because these are the first which readers have reported from parts of Europe well away from Balkan influence. It is becoming apparent that composers can be more enterprising than those who normally perform their music—when were any of these works last played in public?

JEREMY MONTAGU

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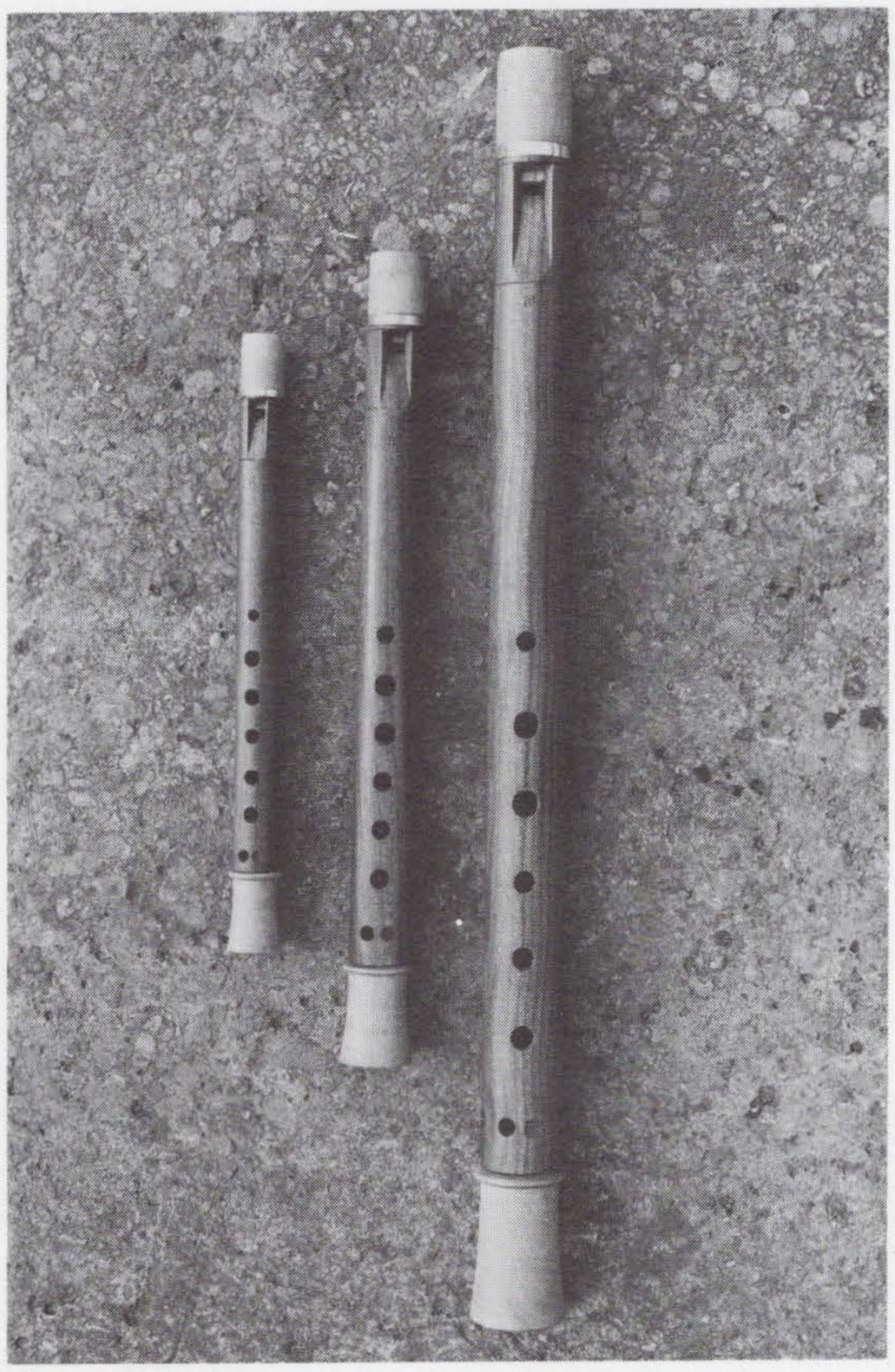

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The shakuhachi

On recently playing the flute section of the record in Bruno Bartolozzi's *New Sounds in Woodwind* (OUP), I was immediately struck by the resemblance of these flute 'chords' to the sounds produced on the shakuhachi—the Japanese end-blown bamboo Zen flute, noted for the etheral quality of its notes, its flexibility (despite the fact that it has only five holes), and the very considerable difficulty of playing it. Perhaps someone with the proper electronic equipment might find it rewarding to study the shakuhachi. The theoretical explanation of the flute chords seems entirely obscure at the moment, but it should be rather easier to extricate it from the comparatively primitive shakuhachi than from the maze of complications which is the modern Boehm flute in Bartolozzi's esoteric fingerings.

The shakuhachi is the culmination of some 400 years of development in Japan and only superficially is it primitive; the embouchement is extraordinarily sophisticated, and far more flexible than that of the flute, the thick bamboo walls have remarkable resonant characteristics, and the tapering central bore recalls the pre-Boehm conical flutes whose tone was, to many, more interesting than that of today's cylindrical models.

DAN E. MAYERS, M.S., A.I.M.E., *Lorien, Wadhurst, Sussex TN5 6PN.*

Crumhorn sound

May I, through your pages, thank everyone who wrote following my letter on the 'E-flat' crumhorn. I think that most of the points have now been covered, but a rider must be added to Dr Moeck's letter in your January edition.

Despite Dr Moeck's assertion that only a change of reed restored the pitch to F, it was obvious on the return of the instrument that a number of the finger holes had been enlarged. Indeed, I had to remove shavings from some of the holes to get the instrument to play properly. Judging by the bill, the whole job took an hour.

The new reed gives a very robust sound, whilst the old reed produces its old quiet tone, but now in tune. Incidentally, readers may like to know that with current exchange rates and VAT, the cost of the overhaul worked out at about £16.00.

Having had it in mind for a while to write suggesting that you would be performing a worthwhile service by reviewing and comparing instruments by different makers, I welcomed Christopher Ball's article on recorders and hope it is the first of many. I was fortunate in being put onto Mollenhauer and Roessler recorders by Richard Wood of the Early Music Shop, but I still don't know who produces the best crumhorns, chavichords or regals.

Finally, I have had much enjoyment from the crumhorn which provoked all this correspondence. I feel that I should now pass it on at a reasonable price to someone else who would like to take up the instrument. Maybe one of my fellow readers would be interested.

JIM BALMER, *Janomase, 11 Robinson Gardens, Wallsend, Tyne and Wear NE28 0NG.*

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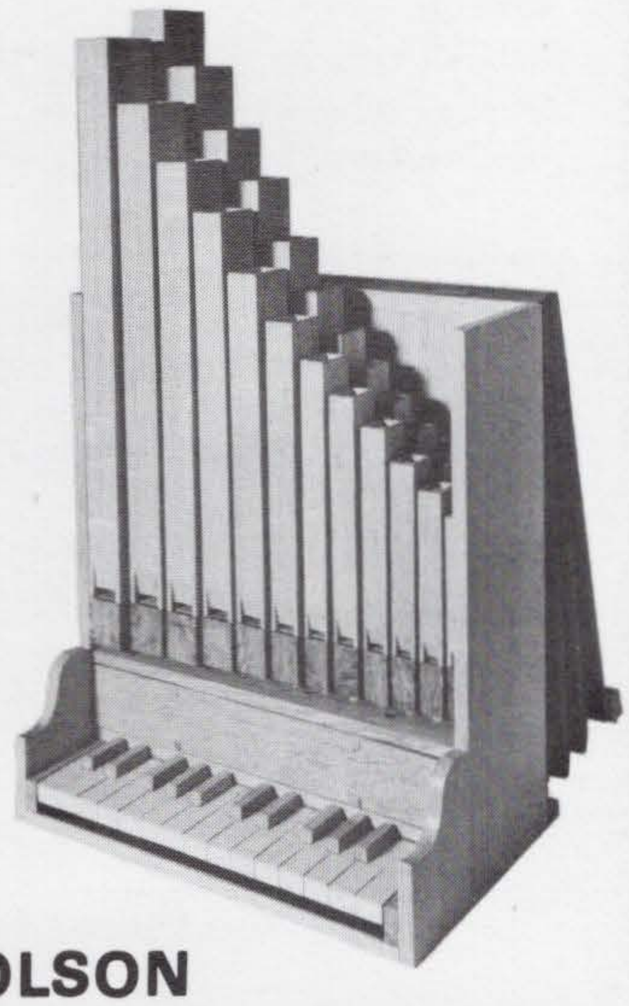

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The Vancouver Society for Early Music arranged a performance of Handel's *Johannes Passion* on 21 March: a recital of the first half of J. S. Bach's *Well Tempered Clavier* also on 21 March by Patrick Wedd: a lute recital on 2 April by Ray Nurse and Brian Fitzgibbon: a concert by the baroque group The Cecilian Ensemble on 11 May, in which Harvey Stenson was the harpsichord soloist in J. S. Bach's Concerto in D major.

Eire

The Douglas Gunn Ensemble has given concerts at University College, Cork on 30 November 1974: Baroque Music for Christmas at Christ Church Cathedral, Dublin on 11 December 1974: at the Wexford Arts Centre on 4 January: Italian Baroque Music at Trinity College, Dulin on 15 January: University College, Dublin on 21 January: Irish and English Baroque Music on 12 February and Music by Turlough O. Carolan, the greatest of the Irish harper-composers, on 12 March at Trinity College, Dublin.

England

A concert to celebrate (to the day) the 450th anniversary of the battle of Pavia was given on 24 February in Jesus College, Cambridge by the Cockerel Consort of gemshorns, organ, lute, harp, viol, kortholts, rackett, cornamusen, crumhorn, rauspfeife, voices, recorders, trombones and bagpipes. The first half was designed to give a musical background to the battle, and the second to describe the battle and its aftermath. Andrew Parkinson whose delightful programme was a feature also made the full consort of gemshorns which was used successfully.

The Kuijken Early Music Group had a concert in the Great Hall of Lancaster University on 6 March. The occasion was also the debut of a fine Dulcken harpsichord by Denis Woolley.

France

The exhibition of 18th-century instruments in France and Britain, first shown in London, completed a highly successful tour of France accompanied by an equally successful concert series. In the Hôtel de Sully in Paris a baroque programme of Marais, Leclair, Handel, etc., was exceptionally crowded and the ORTF recorded it. Performers in this series included French players who had visited London and the English Concert with Trevor Pinnock, Stephen Preston and Jordi Savall. Cities visited included Caen, Rennes and Nantes, and at Caen the musicians played in the middle of the ruins of William the Conqueror's castle. At every concert, Madame de Chambure was present. During the exhibition, both in England and in France, the musicians found that they had built up an artistic unity, which otherwise they might never have been enabled to forge.

London

The Albany Consort (120 Eastcote Lane, South Harrow, Middlesex) directed by Jonathan Salzedo has given concerts at Christ Church, Albany Street on 20 October, 8 December 1974, and on 2 February and 23 March as part of their Young Professional series. They plan concerts elsewhere in and outside London after the summer. For the moment they are having to make do with modern instruments, but have recently acquired a baroque flute. The director has completed an Italian harpsichord and has begun work on a baroque violin.

Ars Nova have given concerts of *The Royal Wind Musick* at Mill Hill School on 11 March: Motets from the court of Cassell and J. S. Bach Cantatas no. 4 and 18 with the Taverner Consort and Choir at St Stephen's Walbrook on 14 March. Medieval Church Music at Clifton Cathedral on 22 April: *Shakespeare's London* at Southwark Cathedral on 24 April: *London's Arcadia* at the Purcell Room on 27 April: Monteverdi's Vespers with Hertford Choral Society on 3 May: *James Joyce in words and music* at Gipsy Hill College on 9 May: Historical dance and music with the Nonsuch dancers and the City Waits at the Queen Elizabeth Hall on 21 June.

The William Byrd Choir gave a concert of music by Byrd and Purcell in London on 15 February as a part of the Camden Festival. On 12 April at St John's, South Square they gave a programme of music by Palestrina, Deering, Locke, Schein and Scheidt.

The Camerata of London (124a Leighton Road, London NW5) directed by Glenda Simpson (mezzo soprano) and Barry Mason (lute) with Penelope Cave (harpsichord), Rosemary Thorndycraft (bass viol) and Kenneth Barrow (reader) made their debut at the Purcell Room on 29 June in a programme of Enlgish instrumental song and readings 1550-1700.

Kevin Coates, a talented student in silversmithing, gave a programme at the Royal College of Art on 2 May called Duo Vinaccia with Nel Romano. As well as works for baroque mandolin they performed Handel's concerto for harp and lute, which they reconstructed in its original form.

Carl Dolmetsch gave a recorder recital at the Wigmore Hall on 7 March with Robert Spencer (lute), Joseph Saxby (harpsichord) and Marguerite Dolmetsch (gamba). The programme included music by Couperin, Purcell, Legnani, Haydn, Bull, Telemann and the first performance of *Sequence* for recorder and lute by Alan Ridout.

Pen sketch by Casimir Farley

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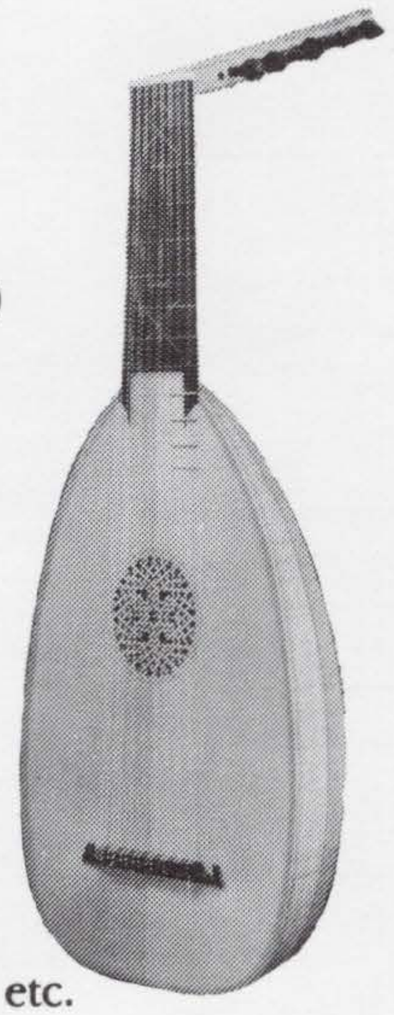

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Trevor Pinnock with members of the English Concert and guest artists has given concerts at the Purcell Room of French and Italian music on 12 January: music by Bach and his pupils on 9 February: English and Spanish music on 9 March: music in Paris 1730-1750 on 6 April.

In the Halcyon Consort's Wigmore Hall debut on 27 February, noted in our last issue, *The Times* reviewer commended their 'fine blend and balance in the delicate art of understatement while their programme was as artful a survey of the baroque sonata as any connoiseur of that genre would have wished for'. He continued, 'Mr Davis's (recorder) own concern for musical values rather than self-display kept his two colleagues (Kathrin Michaelis—gamba; John Craven—keyboards) in the picture and nowhere more winningly than in canzonas by Frescobaldi, where the use of a chamber organ rather than harpsichord was inspired'.

The Landini Consort gave what *The Times'* reviewer called 'an enchanting survey of three centuries of French music' under the title of *The Pursuit of Love* at the Wigmore Hall on 25 March.

The London Lassus Ensemble directed by Clive Wearing gave a programme of Lassus and Victoria with the London Boy Singers at St Paul's Covent Garden on 22 March.

Les Musiciens du Roi gave a Concert Spirituel, a replica programme to commemorate the 250th anniversary of the Concerts Spirituels given first in March 1725 at Paris, 'the first public concerts on the mainland of Europe', at the Queen Elizabeth Hall on 5 April. See Robert Donington's article on page 239.

Elizabeth de la Porte gave a harpsichord recital of three partitas by J. S. Bach at the Purcell Room on 7 February. Born in South Africa she studied harpsichord with Jane Clarke and Rafael Puyana. A performance of a Bach partita earned her a scholarship to Vienna Academy and her first record is all Bach. Until recently she was harpsichord tutor at Morley College and she is a member of the Vienna Kammertrio.

An unusual clavichord duo recital was given by Joseph Saxby and Ruth Dyson in London on 26 March using the first of the new 5-octave harpsichords by Arnold Dolmetsch. Arnold Dolmetsch in the 1890s based a 5-octave clavichord on solidly built German 18th-century models. Twenty years later while working for Gaveau in Paris he designed a lighter model with four octaves which was the prototype of many others. The new larger version takes full advantage of the light 'Paris model' and the five octave range makes it possible to perform the works of J. S. Bach and his successors. The programme at the Art Workers' Guild included pieces by Gordon Jacob, York Bowen, Herbert Howells and K. V. Jones, as it is hoped the new instrument will attract the interest of more contemporary composers.

USA

Robert Stibler and Charles Kauffman gave a faculty recital on trumpet and organ at Southwest Minnesota State College on 23 March. The programme consisted of works by Fantini, Viviani, Telemann, Gabrieli, Purcell, Stanley, Bach and Daquin.

The Ensemble for Early Music presented a programme of baroque music for viola de gamba with harpsichord at the Cathedral of St John the Divine, New York on 19 January. *A Musicall Dreame* with counter tenor, viols, flute, recorder, lute, violin and harpsichord on 2 February: *The Elizabethan Enterprise* in a programme of late 14th-century French secular music on 2 March.

Ohio State University (School of Music, 1899 N. College Road, Columbia, Ohio 43210 USA) has been providing half-hour rug-concerts—no chairs for the audience—of early music each Thursday noon in the university's art gallery. Professor Theron McClure co-ordinates the various groups and ensembles which maintain the programmes and comments, 'We—and our audience—are learning much from this enterprise'. Baroque flute and oboe, recorder, baroque trumpet, cornett, sackbut, renaissance reeds, baroque violin, gamba, harpsichord, counter-tenor and soprano all feature in programmes ranging from the Glogauer Liederbuch to Bach and Handel. From 10-16 August the Music Department has arranged Early Music Week at Ohio Music Camp at South Bass Island, Lake Erie with the idea of providing college students with an inexpensive workshop and enabling faculty members 'to get into' early music.

Westcoast Early Music Society presented Lynne Alexander (harpsichord) and Mary Cyr (gamba) in a programme of music of the 17th century at San Francisco on 28 February.

Courses

University Extension, University of California, organized a master class in baroque strings on 22 February under Sigiswald and Wieland Kuijken, and workshops in the care and repair of fretted strings on 22 March and classical guitar construction 24-28 March under John Roberts. A weekend programme in San Juan Bautista 17-18 May covered Music of the California Missions. A workshop on renaissance music and dance was held in San Francisco on 21 June, followed up by a performance institute 7-11 July as part of the Oregon Shakespeare Festival, Ashland, which offers an Elizabethan theatre, two plays a day and a company of actors, directors, designers, technicians, musicians and dancers ready to work with students and teachers.

Canford Summer School of Music (Canford School, Wimbourne, Dorset, England) has arranged an early music course 17-24 August, providing for eight recorders, six viols, three renaissance flutes, four capped reeds, four double reeds, one cornetto, three sackbuts, one keyboard and three singers under the direction of David Klausner of the University of Toronto.

The Center for Study of the History of Musical Instruments at Vermillion (USD Box 194, University of South Dakota, Vermillion, S.D. 57069) has invited qualified students and faculty members to make use of the Anne B. Larson Collection of Musical Instruments and Library for study and research during a summer session 9 June-1 August. There are 2,500 instruments with a large supporting library.

Chichester College of Further Education (Westgate Fields, Chichester, Sussex, England) is starting evening classes in early music in September and offering weekly tuition and ensemble playing on viols, recorders and harpsichord.

David Strother of Maryland draws attention to the early music workshop organized last July at Scarborough College, Ontario by Tim McGee and to be repeated this year. The Toronto Consort and the Meadowbrook Consort of Michigan were in residence, and as well as individual and group lessons in a wide range of renaissance instruments, instruction was given in the making of tabors, rebecs and reeds, and lecture-discussions in the development and performance of early music were held.

Tutors at the Studium Musicae Summer School at Marche-les-Dames, Namur, 10-19 July and 20-29 July will be: woodwind, L. Meilink, M. Verbruggen, S. Berger: viol, A. Glatt, A. Pols, S. Sennari: brass and cornetts, A. Philipe: 17th-century performing technique, J. Rubinlicht: singing, B. Thornton: lute, J. Tyler, M. Schaffer: harpsichord and organ, J. Willemyns: renaissance music for children, A. M. Hess.

News of groups and individuals

England

Philip Astle, the director of Quintain (Hollies Farm Cottage, Postland, Crowland, Lincs), has given lectures, concerts and broadcasts on early instruments in the UK, Cyprus and Lebanon. With his wife, family and most of his instruments he was evacuated from Limassol during a two-hour truce in the fighting. The group mixes

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Although Alessandro Scarlatti (1659-1725) was one of the great composers of opera, until now few of his operas have been available in satisfactory editions and none in a critical edition. Donald Jay Grout, noted musicologist, author of the standard history of opera and of a widely used history of Western music, is both supervising and participating in the publication of the complete critical edition of the operas of Scarlatti.
In this first volume, *Eraclea,* Mr Grout's aim is to provide an accurate version of the composer's score, with only those notational changes necessary to make it more easily readable by modern players and singers. In his introduction he recounts the tragic story of *Eraclea,* offers thorough information on the sources for the librettos and the scores, and discusses performance practices of the day. Mr Grout also provides a facsimile of the entire Naples libretto.

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The Complete Works of Anthony Holborne

Vol. II: Music for Cittern

Masakata Kanazawa, Editor

Scholars and lovers of Renaissance music will welcome this volume of music for the cittern, an instrument of the guitar family which used to be played by customers of English barbershops while they waited.
One of the few extant sources for this instrument, Anthony Holborne's *Cittharn Schoole* of 1597, is reproduced in this edition along with other cittern pieces by the same composer which are known today. Each of the pieces in the volume appears in the original tablature and in modern staff notation.
Mr Kanazawa provides a detailed analysis of *The Cittharn Schoole* in his introduction.

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renaissance folk song with more conventional early music and they give lectures, recitals, week-end courses and play at banquets, where the co-operation of the chef often leads to their most dazzling improvizations.

David Stancliffe of Clifton College, Bristol, with his brother and a group of friends, has been arranging concerts largely of Bach cantatas for twelve years and making use of old instruments for the last four. This has now turned into a more permanent group called Westron Wynd with a chorus of seventeen voices, based in Bristol, and an instrumental group of viols, violins, cornetti, trombones, recorders, oboes, dulzian, bassoon, theorbo, organs, regal, virginals. Recent performances have included the Machaut Mass, instrumental works by Senfl, Josquin and Cornysshe, the Tallis Lamentations, Bach cantatas 23, 93 and 39. *Acis and Galatea* and a concert tracing changes of instrumental style 1590-1730 including motets and canzone by Gabrieli and Massaiono, Schütz *Christmas Story* and the Teleman Concerto for three violins and three oboes. On 16 March at St Thomas' Bristol they gave Josquin's *Missa Panque Lingua* and motets by Bach and Christopher Brown and on 11 May a performance of Monteverdi's Vespers. A tour of Italy has been arranged this summer performing renaissance and baroque music.

London

Alan Wilson, Judith Falkus and Susan Rennie announce that their ensemble the Wren Consort (see *Early Music*, Jan., 1975, p. 71) has changed its title to the Hanart Ensemble, because of the revival of another group with the same name. They specialize in music of England and Italy in the 17th and 18th century. Recent concerts have included All Saints Church, Blackheath, on 25 January, Hertford College, Oxford, on 8 February, St Martin-within-Ludgate on 23 April, St Mary-le-Bow on 1 May.

New York

The New York Renaissance Band continues successfully to stimulate interest. An interview with the *New York Times* on 12 December recorded their opinion that the best recorders are now made in Boston and some very good viols are made in the USA, though Europe is still the best source of other instruments. The interviewer finished by saying: 'The piquant purr of a krummhorn will not transform you into a Renaissance man, but it will tell you what tickled the ear of one'.

The Waverly Consort is another inheritor of the defunct New York Pro Musica. It was founded ten years ago by Michael Jaffee a pupil of Gustav Reese and named after Waverly Place which runs past New York University. His wife, Kay, is part-time director of the Collegium Musicum at NYU which recently acquired the bulk of the Pro Musica's instruments. They have five singers and four instrumentalists who have carried excellent reviews especially for their record of *Las Cantigas de Santa Maria*. By preferring to avoid formal concerts and play in more intimate halls and churches they achieve the atmosphere they want, but seem to inherit, by their own account, some of the financial problems with which Pro Musica was familiar and which might grind less dedicated musicians to a halt.

Scotland

The Scottish Early Music Consort under Nigel Wilkins of St Andrews University continues to present music of the 11th-17th centuries. Recent appearances include Edinburgh University in December 1974 and a BBC Invitation Concert in Janaury 1975.

Makers

We are sad to record the death of W. Warder, the percussion instrument maker, and extend our sympathy to his family.

An exhibition of musical instruments by Bay Area Craftsmen in the Center Gallery of the University of California Extension Center was given 22 March-3 May.

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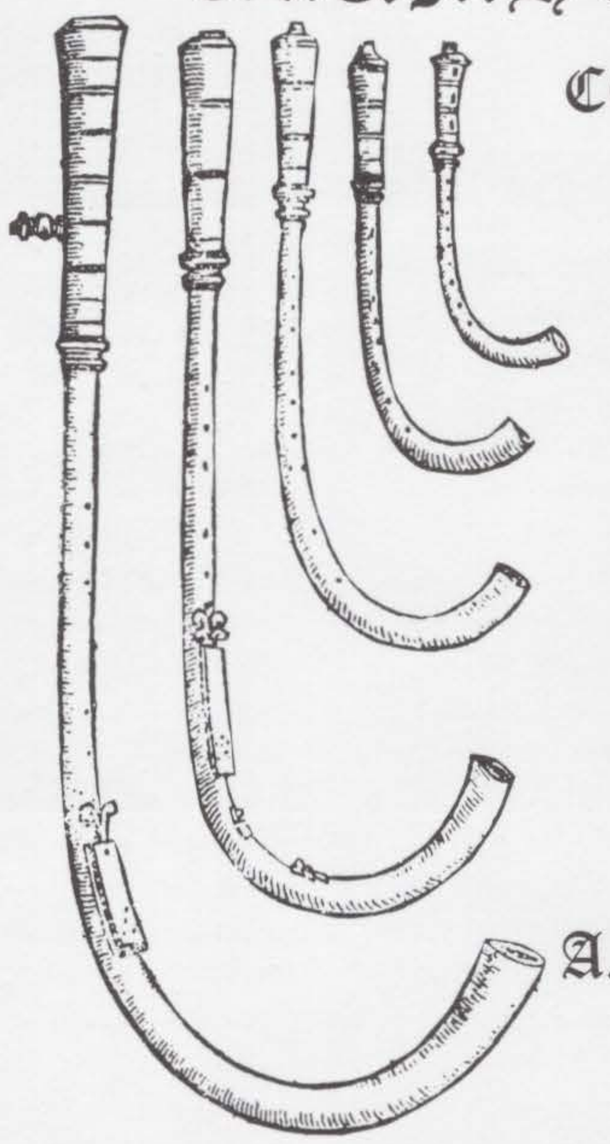

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The Guild of American Luthiers and Northwestern University presented an exhibition of 20th century makers and their instruments at the Norris Center, Evanstan, Illinois 29-31 May.

Publishing and records

Alan Frank head of the Music Department of OUP since 1948 retires this autumn. He will be succeeded jointly by Christopher Morris (music) and Anthony Mulgan (books), who have both held senior positions in the Music Department for twenty years.

The Cambridge Music Shop has appointed Mrs Lydia Smallwood as general manager. A Cambridge graduate, she worked on the RISM catalogue at the British Library and since 1971 has been Rowe Music Librarian at King's College, Cambridge.

The first recording of Johannes Sperger's concerto of 1778, perhaps the last preserved for a high trumpet, played by Edward Tarr and the Lucerne Festival Strings was released on Eurodisc Quadro 87 815 MK at the end of 1974. Also on the disc are sonatas 6 and 7 by Torelli, sonata 4 by Cagrieli and and Vivaldi concerto for two trumpets, in which Edward Tarr is joined by Ralph Bryant, all recorded for the first time on baroque trumpets.

Musica Sacra Profana (PO Box 481, San Lorenzo, California 94580, USA) was established two years ago to provide inexpensive playing editions of music from the Middle Ages to the Baroque and issued their first and interesting catalogue in Spring 1974.

The hand-out for *The Musical Offering* (2433 Durant, Berkeley, California) imaginatively carries the very practical 'Rules for tuning the Harpsichord etc by the celebrated Mr Handel'.

Stop Press

The Festival Music Society of Indiana is running its second Early Music Institute at Indianapolis from 30 June to 27 July, combined with a Collegiate Virtuoso Competition. A distinguished faculty included Igor Kipnis, harpsichord; Jane Gartner, voice; Bernard Klebel, renaissance reeds, shawm, recorders, baroque oboe; Roberta Elliot, fidel, baroque violin; Fritz Bauer, viola, violin; Gerhard Stradner, cornetto, recorders; Gerlad Sonneck, viola da gamba, cello, viola; Helmut Ascherl, sackbut, hurdy-gurdy; Otto Fleischmann, dulcian, baroque bassoon; Friederike Stradner, baroque flute, recorders, lute; and Hans Radbauer, percussion. Details for future schools from Prof. Frank Cooper, Musical Director, Festival Music Society, Suite 422, Board of Trade Building, 143 North Meridian Street, Indianapolis, Indiana 46204, USA.

At the Boxhill Music Festival held at Cleveland Lodge, Dorking, from 6-7 June, performers included the Stuart Singers; Susi Jeans, harpsichord; Sylvia Kind, harpsichord; Davitt Moroney, harpsichord; David Jones, baroque oboe, Richard Townend, organ; and Katharine Jeans in attractive programmes of music by the Elizabethans, and concertos for harpsichord and strings by J. S. Bach, also a concert of 18th-century chamber music.

One of Wales's finest small mixed choirs, the Swansea Bach Society Motet Choir, a small professional group of about 30 singers under John Hugh Thomas, included works by Tallis, Byrd and Purcell in their programmes in Stuttgart in early April. Their performance of a Byrd Mass was singled out for stylishness by the German reviewer.

The Storrs Early Music Group, directed by Bruce Bellingham, who wrote the account of the New York A.M.I.S. meeting in this issue, gave a concert of Battle Music of the Renaissance at the University of Connecticut, Storrs, on 4 April with works by Biber, Susato, Isaacs, etc., ending appropriately with Lawes' *The Triumph of Peace.*

When we stated in January (WWB, p. 63) that Mr Okomoto formed the first professional early music group in Japan, we omitted the earlier pioneer work of Yusuke Arimura, who has written to say that in 1961

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he helped establish a professional group of singers and instrumentalists under the name 'Tokyo Pro Musica Antiqua'. 'Also to come to the defence of the British Council', he writes, 'a series of renaissance music concerts was presented in Tokyo last year, in association with the British Council, who have also given financial assistance to "Tokyo Pro Musica Antiqua" in the past'.

As an addition to our account of lute activities in Australia last issue we should add that Stephen Murphy, a talented young Australian maker, is now working in London.

At a guitar recital at Goldsmith's College, London, Carlos Bonell included works by Visée, five renaissance Spanish pieces and and J. S. Bach's Lute Suite in E minor.

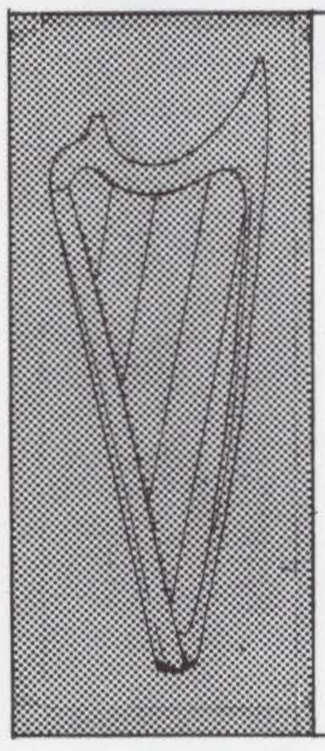
An impressive series of programmes of concerts at the Music Academy of the State of Basle given by students has been sent us. They include two Diploma Concerts—Catherine Lidell, renaissance lute, and Jürgen Hübscher, baroque lute, both from the class of Eugen M. Dombois. Instrumentalists throughout the series included lutenists, recorder and bassoon players, keyboard, baroque guitar and a programme of Machaut with students drawn from Thomas Binkley's ensemble class and Andrea van Ramm's singing class. Eugen Dombois is lute and baroque guitar teacher, Hans-Martin Linde, recorder and flute, Jean-Claude Zehnder, keyboard and organ, Jordi Savall and Hannelore Mueller, viola da gamba, and Walter Stiftner, baroque bassoon.

The London Cornett and Sackbut Ensemble (Theresa Candle, Andrew van der Beek, Alan Lumsden, Paul Beer, Paul Nieman and Steve Saunders) is making four appearances in the fourth Festival de Musique Ancienne, Saintes at the beginning of July. On 19 July they take part in the quincentenary celebrations of St George's Chapel, Windsor, in a concert with the Collegium Musicum of Windsor conducted by Christopher Deakin. The programme includes music by Monteverdi, Schütz and Pekiel.

The 1975 Liège Festival has as its theme 'The century of Louis XIV'. Artists taking part include Gustav Leonhardt, S. and W. Kuijken, Robert Kohnen, Michel Piguet, Kenneth Gilbert and La Petite Bande; details from Place du 20-Aout 16, 4000 Liège, France.

The Early Music Consort of Melbourne, directed by Helga M. Hill, presented a new programme 'From Cloister, Court and Countryside' for the first time in Melbourne on 12 March and again at Sale, in the country, on 5 April and on their North Victorian tour in May. Their Director, Mrs Helga M. Hill, will be in Europe this year.

The combined course in medieval, renaissance and baroque wind ensembles which Walter Sallagar and Horace Fitzpatrick ran at Schloss Breiteneich in Austria, inevitably outgrew itself, and had to be divided. Sallagar continues at Breiteneich with medieval, renaissance and modern wind ensembles, together with a course in reed-making and basic woodwind instrument-making which is the only one of its kind. Fitzpatrick's baroque ensemble courses, now in their second year at nearby Schloss Carlslust, continue in spiritual association with those at Breiteneich, although this year they do not run concurrently. The two Carlslust courses cater for baroque wind ensembles and string ensembles respectively, covering the period 1640 to 1830. Christopher Kite's popular class in thoroughbass runs through both courses, as does his master-class in harpsichord and fortepiano. Ku Ebbinge of Amsterdam will hold special classes in baroque oboe and recorder at the wind course, 4-17 August. Francis and June Baines will coach string ensembles and baroque orchestra in the second course, with Marie Leonhardt giving a special class in baroque violin and French baroque style. This runs from 17-30 August. Special attention will be given to principles of performance practice, with supporting lectures and discussions. Both courses will include classes in natural horn, given by Horace



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Fitzpatrick. The patron and host is Count Clemens Waldstein, who promises venison and wild boar, and the setting is his hunting-palace set in remote forests.

Obituary

T. R. C. Goff, who died on 13 March at the age of 76, played a historically important part in the revival of the harpsichord and the lute in England. In the 1930s he began making clavichords and towards the end of the decade produced his first harpsichord, with two manuals and a 16′ stop, which became the prototype for a number of instruments. After war service he turned again to instrument making and in the first years of the Third Programme, with its intense interest in music of the 16th and 17th centuries, and the revival of early music associated with the Festival of Britain, his were some of the first instruments in regular use for broadcasts and on the concert platform. At the same time he began making lutes; Julian Bream played the first Goff. His enthusiasm and devotion contributed vital qualities to the flourishing situation in which keyboard and lute makers find themselves today.

Sir Jack Westrup's remarkable pioneering of Monteverdi in the Oxford Opera Club's production of *Orfeo* in 1925, followed by *L'Incoronazione di Poppea* two years later, was happily commemorated by Jane Glover's production of the same work earlier this year to celebrate the Club's 50th birthday. At the reception which followed, Sir Jack's self-deprecatory and witty speech, of classical brevity, showed his natural and unchanged style. The evening rounded off many decades' devotion to Oxford's music, through his Heather Professorship in 1946, his conductorship of the University Orchestra and the Oxford Bach Choir, and as Musical Director of the Opera Club, already mentioned, where his range embraced Scarlatti's *Mitridate Eupatore* and the first English stage performance of *Oedipus Rex*. Editor of *Music and Letters* since 1959 and of the *New Oxford History of Music*, amongst other projects, essayist, and author of a distinguished study of Purcell in 1937, his vital approach to early music can best be commemorated in his own words, the last paragraph of a perceptive (and prophetic) essay on medieval music. It first appeared as long ago as 1940, and was probably written several years earlier, in that lucid and pungent collection, *Sharps and Flats*.

'Medieval poetry is printed in anthologies, set for school examinations, read and enjoyed by many. Modern composers have shown their appreciation of it by settings which they fondly imagine to be in a kindred style. Medieval art is familiar to us, not merely from text-books, but from the actual memorials and examples which we see around us. Music alone remains aloof and mysterious, waiting to be brought to life, not with a self-conscious and half-apologetic gesture, not in a garbled modern rearrangement, but in a sincere and simple presentation, with good singers and good instrumentalists, which shall show it as something rich and full-blooded and vigorous, whereby prejudice and antipathy and misunderstanding may be removed without even a protesting struggle. Performance will not solve all our difficulties. We shall still be puzzled by the precise application of the rules of *musica ficta* and other points of detail. But we shall no longer need to approach the music in a deliberately historically-minded way. We shall become accustomed to listening to two or more parts as parts and not as a succession of chords, and enjoy the cunning contrast of rhythms which is so often obscured in modern editions and imperfectly realized from a score. The formulas of the cadence which at first sight reappear with an almost irritating regularity will trouble us no more than the passage from the dominant to the tonic which is constant in modern music. We shall find that the correct use of instruments to double and accompany the voices adds a colour and a vivacity which we had hardly suspected. We shall enjoy, and from enjoyment pass to real understanding, almost in spite of ourselves.' Sir Jack Westrup died on 21 April at the age of 70.

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The performance of 'Il Re Pastore' which followed this recording was the sensation of the 1974 Salzburg Mozart Week. 'Opernwelt' wrote of "a new vista opened at Salzburg."

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Grass roots early music

In June 1974 at Western School, Harrogate, a performance of *Las Cantigas de Santa Maria* was given by the 'Western Wynde', the school early music group. The audience was led back from 17th-century Praetorius dances, through a piece from the 1529 Paris Dance Book and John Taverner's *Western Wynde,* to 13th-century Portugal at the time of Alphonso X 'The Wise'.

The renaissance music was played on a 2-octave spinet, 2-octave organ, crumhorns, shawms, arch-lute, lutes and recorders. The music for *Cantigas* used recorders, shawms, gemshorns, bagpipe, harp, hurdy-gurdy, rebecs, vielles, long trumpet, pipes, tabors and a variety of medieval percussion.

At the time we had no translation of the 13th-century Portuguese words, so a story of contemporary life was written. All the children dressed as peasants and there was no clear division into choir, minstrels or actors. A singer could also act, a minstrel could also dance, tumblers and jugglers were such peasants as wished to perform. There were no music stands as there was no printed music at the time. The whole performance was committed to memory. (Children generally play from memory even when music is in front of them.) Each number had a different instrument as a 'starter' which played four bars, whereupon the rest joined in, and the conductor, who would have been an anachronism, was dispensed with. Fortunately *Cantigas* is monophonic with added drones.

Western School is a Primary School and the performers were aged from 9-11 years. In common with most other schools it has no fairy godmother to provide £2,000+ at present day prices for a collection of instruments such as we used. In any case children of this age drop instruments down stairs, collide while carrying them and at peak rehearsal times damage up to four instruments per week all without malice and with the utmost contrition afterwards. If early music is to be a school project, there has got to be a way in which an accident to an instrument is not the complete disaster it would be if the instrument were an expensive professional one. The answer is to build one's own.

The Western Wynde had access to many instruments I have built since 1966 [for the Praetorius Ensemble which I started at my previous school] but most of the 13th-century instruments were constructed during the year leading up to the performance. The articles by James Blades and Jeremy Montagu in the January and April 1973 editions of *Early Music* were invaluable, and almost everything they described was built and used. A pair of ornamental horns from the headmaster's attic were made into Fitzpatrick-type gemshorns. Three-hole pipes are easily made from ½ inch copper pipe and broken plastic descant recorders, and the crumhorns we made ourselves. I hope, full details of their remarkable construction will be printed in an appropriate journal.

J. F. WHONE

Renaissance music emerges in Japan

A seminar of renaissance music was held as part of the first Japan Band Orchestra and Chorus Clinic which took place between 4-6 January at Hamamatsu, a city on Japan's Pacific coastline. It is a place famous for eels and oranges, and the most temperate climate in Japan, and it is because of the ideal conditions of the latter that this industrial city grew up around the hard core of Japan's instrument manufacturers. From this mild region come pianos, harpsichords, brass and woodwind instruments.

The JBOC Clinic was styled after the mammoth American band and orchestral clinic but with the addition of a chorus section. The chorus group chose for this, their first seminar, to examine renaissance music, partly because it is becoming increasingly popular in Japan and also to take this opportunity to go back and examine the roots of the European choral tradition and to orientate Japanese understanding to the background of music in the Renaissance. We invited Professor Denis Arnold to come and talk to us about 16th-century madrigals in general and Monteverdi in particular, with special regard to interpretation, in three lectures entitled, 'The 16th century Madrigal', 'Monteverdi's Madrigals' and 'Interpretation of Renaissance Music'. From Japan Professor Minagawa talked on the Mass in the Renaissance and Dr. Kanazawa gave an illustrated talk on instruments and instrumental music, while Mr. Shimizu

Continued on page 325

Recordings–quarterly check list–13

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ALBINONI
Concerto a cinque in D minor, for oboe, strings and continuo

Handel
Sonata in C minor, for oboe and continuo

Bach, C. P. E.
Sonata in G minor, for oboe and continuo

Fiala
Concerto in E flat, for cor anglais and orchestra
Holliger (oboe/cor anglais), I Musici, English Chamber Orchestra/Leppard
6833 097 RR Apr p20

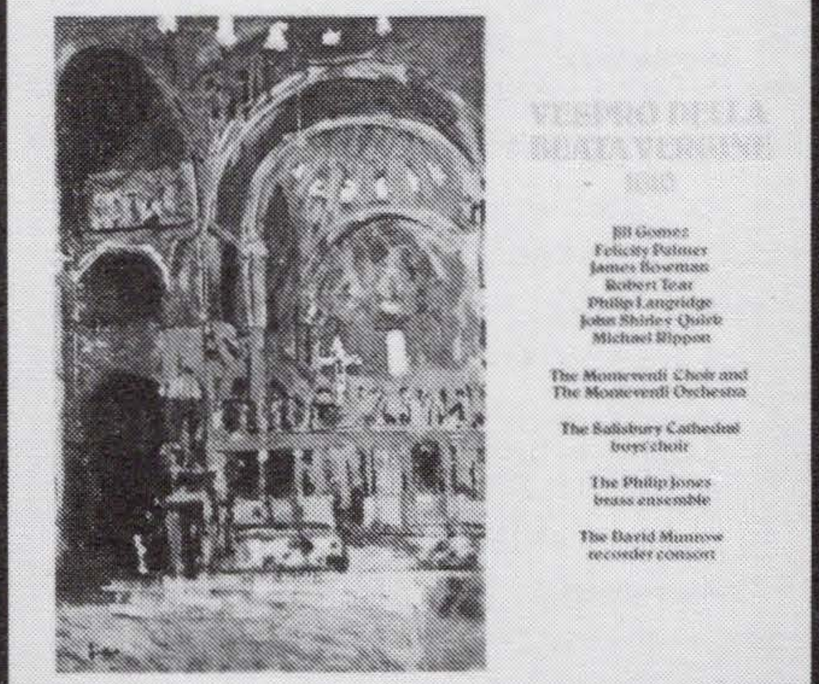
ALBINONI arr. Giazotto
Adagio in G minor, for strings and organ

Vivaldi arr. Lagoya
Concerto in C, for two guitars, strings and continuo

Marcello arr. Bach
Concerto in A minor, for organ, strings and continuo

Marcello arr. Lagoya
Concerto in D minor, for two guitars, strings and continuo

Monteverdi



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Vivaldi arr. Bach
Concerto in D minor, for organ, strings and continuo
Presti, Lagoya (guitars), Cochereau (organ), Gremy (harpsichord), Pro Arte Orchestra/Rebel
6581 010 RR Feb p29, G Feb p1504, HFN Feb p127

BACH, J. C.
(4) Keyboard concertos
Haebler (fortepiano), Vienna Capella Academica/ Melkus
6500 847 G Apr p1801

BACH, J. S.
Cantatas BWV 3 and 102; Choruses from Cantatas BWV 32, 42, 109, 115, 132, 138, 182 and 205
Bach Aria Group/Scheide
PRCM 207/2 HFN Apr p101

Cantata BWV 23; Cantata BWV 72
Reichelt (soprano), Scherler (contralto), Melzer (tenor), Abel (bass), Heinrich Schütz Chorale, Württemberg Chamber Orchestra/Werner
STU 70775 RR Apr p57

Chamber works: trio sonatas and instrumental movements
Prague Ars Rediviva Ensemble/Munclinger
50871-72 RR Mar p20, G Apr p1819

Chromatic fantasy and fugue, BWV 903; Partita in G, BWV 829; Toccata in D, BWV 912; English suite in F, BWV 809
Schiff (piano)
SLPX 11690 HFN Apr p100, RR Apr p42

Clavier concertos: no. 3 in D, BWV 1054; no. 5 in F minor, BWV 1056; no. 4 in A, BWV 1055; no. 7 in G minor, BWV 1058
Kocsis (piano), Orchestra of Franz Liszt Academy, Budapest/Simon
SLPX 11711 HFN Apr p100, RR Apr p20

Concerto in D minor, for three harpsichords and orchestras, BWV 1063; Concerto in C, for three harpsichords and orchestra, BWV 1064; Concerto in A minor, for four harpsichords and orchestra, BWV 1065
Richter, Bilgram, Fütterer, Schott (harpsichords), Munich Bach Orchestra/Richter
2533 171(R) RR Apr p20, G Apr p1801, HFN Apr p100

French suites, BWV 812-817
Gould (piano)
73393 HFN Apr p100, RR Apr p42

Harpsichord concerto no. 1 in D minor, BWV 1052; Concerto in A minor, for flute, violin, harpsichord and strings
Garatti (harpsichord), Gazelloni (flute), Accardo (violin), I Musici
6500 692 RR Mar p20, G Apr p1801

Lute suite in G minor, BWV 995
Conradi
Lute suite in C
Weiss
Tombeau sur le mort de M Comte de Logy
Dombois (baroque lute)
6575 018 RR Mar p39, G Mar p1677

Magnificat in D, BWV 243; Cantata, BWV 110
Altmeyer (tenor), Nimsgern (bass), Tölz Boys' Choir, Collegium Aureum/Schmidt-Gaden
BAC 3067 G Feb p1523

Notebook for Anna Magdalena Bach—16 piano pieces
Zempléni (piano)
SLPX 11657 HFN Apr p102, RR Apr p41

Organ works. Vol. 5
Chapuis (organ)
BC 25102 T 1/2 RR Feb p47, G Feb p1515, HFN Feb p115

St John Passion, BWV 245
Ellenbeck, Berry, Ahrans, Koehnlein-Goebel, Isenhardt, Ackermann, Ameling, Hamari, Hollweg, Prey, Stuttgart Hymnus Boys' Choir, Stuttgart Chamber Orchestra/Munchinger
SET 590-2 G Apr p1844, HFN Apr p100, RR Apr p58

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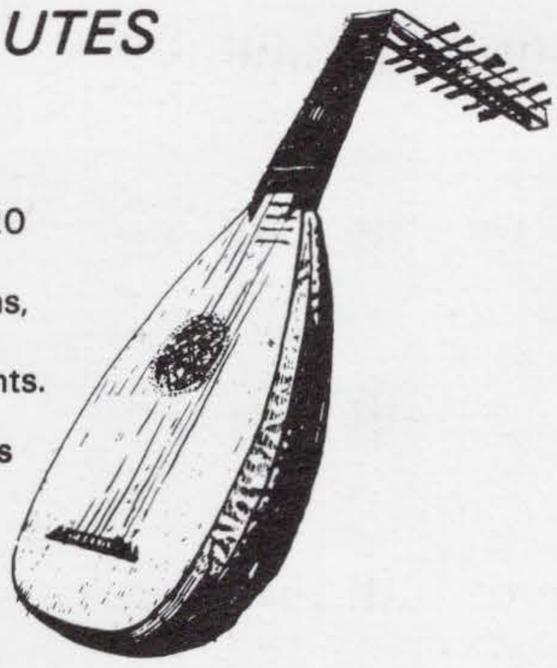

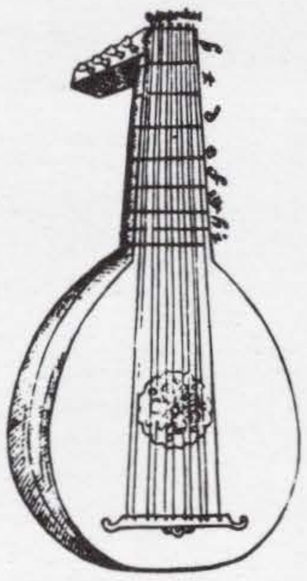

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SAWT 9606B RR Mar p56, G Mar p1687, HFN Apr p101

Sonatas and partitas for solo violin, BWV 1001-6
Milstein (violin)
2709 047(3) G Apr p1830, HFN Apr p101, RR Apr p47

Triple concerto in A minor, BWV 1044; Harpsichord concerto no. 1 in D minor, BWV 1052
I Musici
6500 692 HFN Mar p115

Das wohltemperierte Klavier. Book 2
Gould (piano)
78277(2) RR Feb p48, HFN Feb p115, G Apr p1830

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Brett (counter-tenor); Langridge (tenor), King's College Choir, Cambridge, Academy of St Martin-in-the-Fields/Willcocks
ZRG 767 RR Apr p58, G Apr p1844, HFN Apr p104

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Flute concerto in E minor
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Flute concerto a 5 in G
Gasselloni (flute), I Musici
6500 611 G Feb p1473

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Gilbert (harpsichord), Brickman (harpsichord), Lyman-Silbiger (viola da gamba)
SER 5702-3 G Apr p1836, RR Apr p50, HFN Apr p107

DALL'ABACO
Concerto da chiesa, Op. 2, no. 4
Marcello, A.
Concerto in D minor, for oboe and strings
Vivaldi
Concerto in D, for flute and strings
Hausmann (oboe), Metzger (cello), Redel (flute), Würzburg Camerata Accademica/Reinartz, Pro Arte Orchestra/Redel
GSGC 14142 RR Feb p33, G Feb p1504, HFN Feb p119

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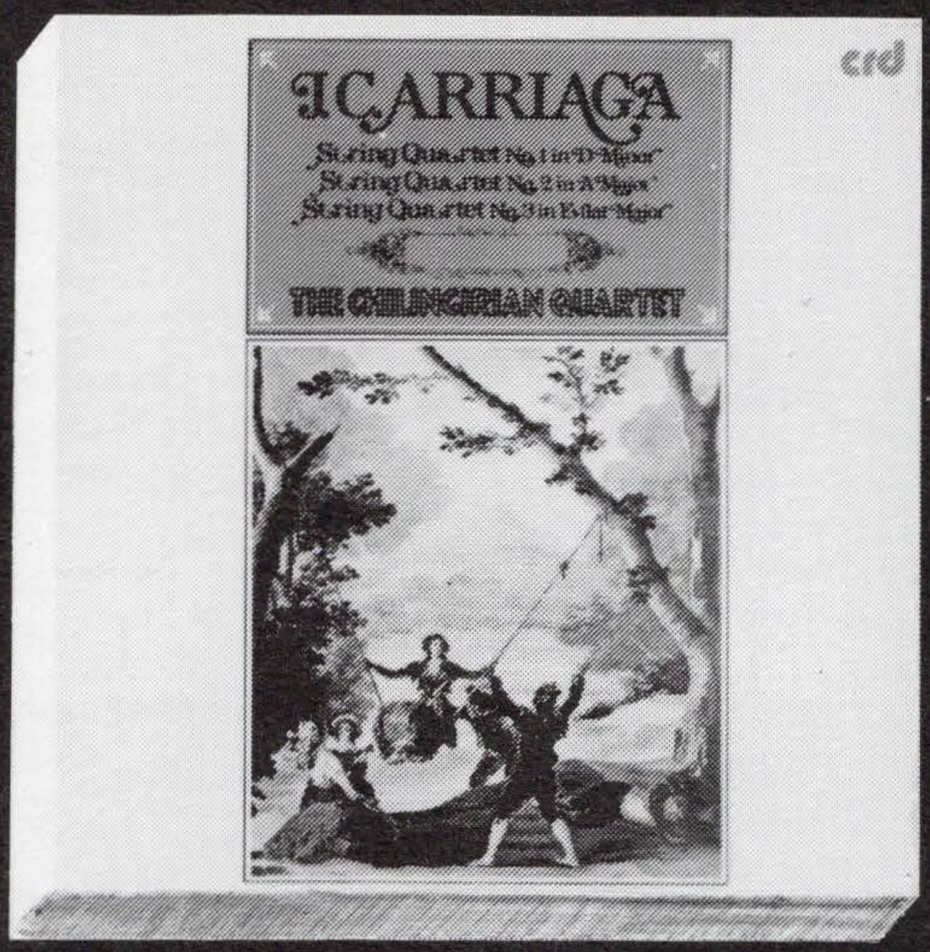
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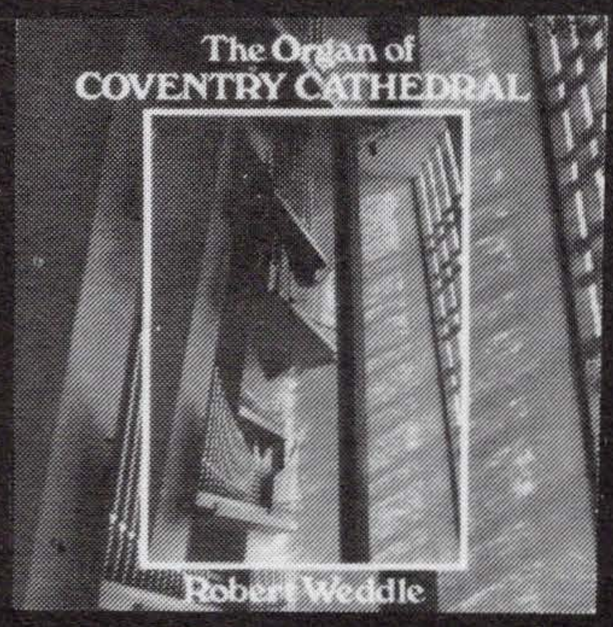

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Langridge (tenor), King's College Cambridge Choir, Academy of St Martin-in-the-Fields/ Willcocks
ZRG 766 RR Mar p61, G Mar p1688, HFN Mar p121

Concerto in B flat, for harp, strings and two flutes. Op. 4, no. 6
Vivaldi
Concerto in B minor, for four violins, strings and continuo. Op. 3, no. 10; Concerto in G, for two mandolins, strings and continuo
Bach
Concerto in D minor, for oboe, violin, strings and continuo
U. Holliger (harp), Pepin, Hermanjet (flutes), Michelucci, Gallozzi, Cotogni (violins), Altobelli (cello obbligato), Vescovo, Ruta (mandolins), Driehuys (oboe), Garalti (harpsichord, organ), I Musici
6580 067(R) RR Mar p26, G Apr p1819

Suites nos. 1-8
Tilney (harpsichord)
2533 168-9 RR Feb p56, G Feb p1516, HFN Feb p120

Suites nos. 1-8
Verlet (harpsichord)
SAWT 9623-4 RR Mar p47, G Mar p1681

KUHNAU
(6) Biblical sonatas
Bowers-Broadbent (organ)
SHE 518-19 RR Mar p49, G Mar p1681

LULLY
Le bourgeois gentilhomme
Nimsgern, Jungmann, Schortemeier, Jacobs, Tölz Boys' Choir, La Petite Bande/Leonhardt
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MARAIS
Pieces de viole
Hsu (viola da gamba), Bagger (harpsichord), Davidoff (viola da gamba)
MHS 1809 HFN Feb p123

MONTEVERDI
L'Incoronazione di Poppea
Donath, Söderström, Berberian, Esswood, Gaifa, Luccardi, Concentus Musicus Vienna/Harnoncourt
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Madrigali Libro Ottavo—selections
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Pinnock (harpsichord)
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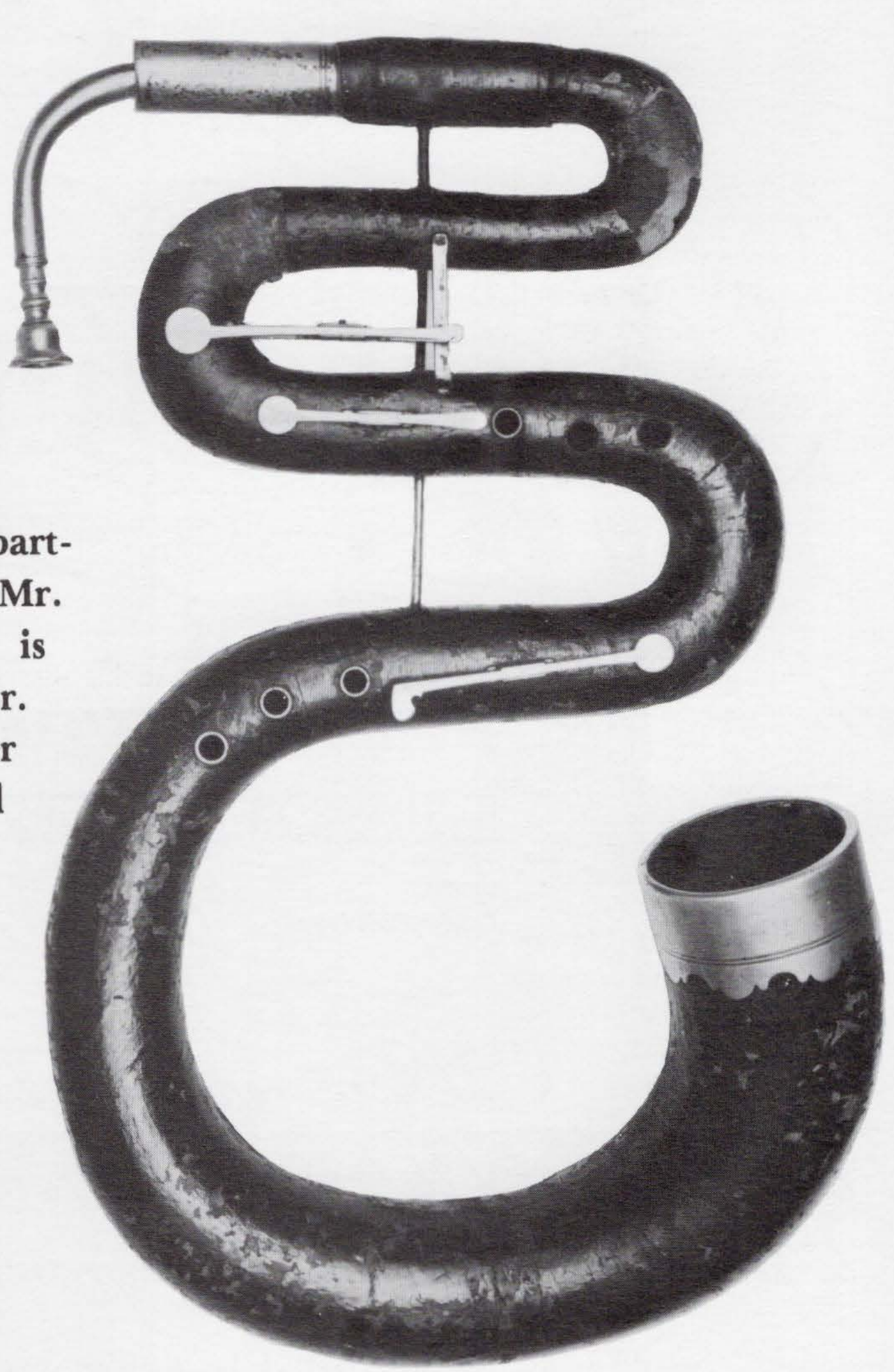

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American instrument research and performance

The fifth national meeting of the American Musical Instrument Society, held in New York from 4-6 April, afforded its members and the general public a varied programme. The Friday events began with a recital by John Fesperman (Smithsonian Institution) playing an organ in St Michael's Church designed along 18th-century principles by Rudolph von Beckerath. Besides touring the excellently-displayed instrument collection at the Metropolitan Museum, AMIS members had a special preview at the Amsterdam Gallery in Lincoln Centre of 'Collectors' Choice', an exhibition (open until 21 June) sponsored by the AMIS and prepared by a committee headed by Jacques Français. Over 90 items were assembled from American private collectors, dating mainly from the 16th to the 19th centuries, and including European (in particular, a rare 17th-century French violin bow) as well as American instruments (among the latter a fine square pianoforte of 1818 by the Geib brothers in New York). Two of the principal collectors, Eric Selch and Dr Robert Rosenbaum, were hosts to the Society in the evening. The Selch collection comprises about 300 instruments, including American winds and strings, handsomely and economically displayed in all the available space of a mid-Manhattan brownstone. At the Rosenbaum home in Scarsdale, over 600 pieces are exhibited in an atmospherically-controlled gallery that serves also as a small concert hall. Among his instruments are a Bauer sackbut of 1612 (the only one of its type in North America), a Quantz flute owned by Frederick the Great with six *corps de réchange,* and a Sax valved trombone that weighs some 12 pounds—only three of an impressive collection ranging from the Middle Ages to the 19th century.

Saturday's sessions began with a short programme of Elizabethan and Jacobean works by New York University's Collegium Musicum, led by Kay Jaffee. A year ago, NYU acquired the instruments of the now-defunct New York Pro Musica, and the AMIS meetings were held in the room that contains this pioneering collection, thus placing in greater perspective the past 20 years of early-music performance and research (including instrument building and restoration) in North America.

As should be expected with such a group as AMIS, there is considerable interest in American instruments and makers, and the first papers presented a wide geographical and temporal range of topics. Eric Selch discussed 'Yankee Bass Viol' makers, including one from his own collection on display at Lincoln Centre by Prescott of Concord, N.H. The 'bass viols' (actually violoncellos) and double basses (some with five strings) ranged in price in the 1840s from $25 to $60. David Hinshaw gave a survey of Mexican organ building starting in the 16th century (I did not hear this paper). Yankee enterprising acumen in the music business was revealed by Stoddard Lincoln in his discussion of Thaddeus Cahill's Telharmonium (1906), described as 'a study in early *Musak*'. By transmitted performances via telephone lines from Telharmonic Hall, music could be heard in any environment without the need of mechanical pianos, recordings, or especially (God forbid!) of live performers [see Cynthia Hoover, ed., *Music Machines—American Style* (Washington, Smithsonian Inst. Press, 1971), pp. 128-9].

Two fine presentations were given in the session on historical wind instruments. Robert Marvin (Woburn, P.Q., Canada) reported on his studies of the 16th-century recorders in Verona (numbers 13245, 13246, 13251, 13252) and Vienna (8529, 8530, 8531, 8545, 8546), and provided measurement tables. He expressed his admiration for the sophistication in cutting the bores of the Verona instruments—an art lost in the technology of the 19th-century and the modern desire for a larger, unvariegated sonority—and speculated on the physical possibility of vibrating bores in these thin-walled instruments [a more detailed discussion appears in his article 'Recorders and English Flutes in European Collections' in the *Galpin Society Journal* 25 (1972), pp. 30-57]. Shelly Gruskin, probably one of the most versatile early-music performers in North America, discussed the 18th-century didactic literature for the musette (Hotteterre 1733, and Borjon 1672), and demonstrated on an exquisite instrument restored by a former N.Y. Pro Musica colleague, Herb Myers. Gruskin has mastered the *grand chalumeau* chanter with closed fingering, but admits that the *petit chalumeau,* with open fingering, is still a hurdle. The four drones, tuned by sliders, are neatly housed in a cousin of the rackett, having 16 lengths of tubing within a classical *monopteros* sitting atop the windbag.

The session on 19th-century instruments was begun by Douglas Keoppe's playing of a contrabass sarrusophone. William Maynard, one of the contributors to the AMIS exhibition at Lincoln Centre, investigated the numerous attempts to eliminate the awkward fingering 'break' between b flat and b natural on the Boehm system clarinet, from Gutteridge in 1824 to McIntyre in 1962. Barabra Owen, preparing a book on American organ history, compared the French harmonium with the American reed organ. Whereas the 'orgue espressif' possessed a pressure system that allowed for subtle shadings exploited by César Franck, the Viernes, and Reger, the reed organ was comparatively unsophisticated in its unchanging dynamics—'an instrument without its own literature' for use in the parlour or church. Robert Eliason (Henry Ford Museum) and Robert Sheldon (Smithsonian Institution) gave a short history of the ophicleide and the quinticlave from their invention in 1817 and 1821. In spite of Berlioz' dislike of the ophicleide's sound and intonation, this conical-bore bass keyed bugle was used by him and many opera composers (including Verdi and Wagner) until at least 1900. Mendelssohn's *Midsummer Night's Dream* and Berlioz' *Damnation of Faust* lose an important colour without its sound. After some fine playing of a polonaise

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by the American E. K. Eaton (*c.* 1846), Sheldon made a point to be kept in mind: that we do such instruments a disservice if we do not play them full time (as the players did in the past) and then give unsatisfactory demonstrations on them. Daniel Waitzman demonstrated the Boehm conical-bore flute of 1832, newly made by Bickford and Robert Brennon of Stowe, Mass. Producing a full, even sound throughout all registers, this instrument may be more suitable to the classical repertoire than the baroque flute, but the controversy is led by some modern players who find this instrument a compromise between the 20th-century and 18th-century principles of construction and sound. Harry Vas Dias, assisted by Sally Logeman, studied the 1659 Hotteterre 'new French oboe' and its reed. By investigating contemporary iconography and literature (particularly Diderot's *Encyclopédie*), Vas Dias sees a long continuously-tapered reed with a short staple resembling the shawm reed in shape, until about 1761 when these older dimensions continued in use only in England and Italy.

A Saturday-evening concert by two groups at Tishman Auditorium presented music from the later and earlier 18th-century. The Amadé Trio of Cornell University (Sonya Monosoff, John Hsu, Malcolm Bilson) ably illustrated the progression from Mozart's trio, K.542, still maintaining elements of the accompanied clavier sonata, to Beethoven's op. 1, no. 3, where all three instrumentalists are equal protagonists. In spite of the heavily-curtained stage and the modern-day distraction of a rumbling cooling system, the crystalline lucidity of Bilson's Louis Dulcken fortepiano (copied by Philip Belt) allowed the body of the string sound from Monosoff's violin and Hsu's cello (restored by Frank Hubbard) to vibrate audibly and clearly. The Stanesby Ensemble (Bernard Krainis, Nora Post, Philip Levin, Edward Brewer) in a programme of baroque sonatas by Loeillet, Telemann, and Vivaldi delighted the ear with the contrasts in timbre of Post's fine Schlegel oboe (copied by Bernard Schermer) and Krainis' Bressan recorder (Coolsma) and Levin's Denner recorder (von Huene). The entire programme again pointed up the present circumstances of performance on original instruments: the windmakers have quite a headstart, and restoration or copying of 18th-century strings is in its hesitant first stages.

Appropriately then, a panel discussion in instrument restoration began the Sunday sessions. Susan Farrell (Metropolitan Museum), who is preparing a directory of North American instrument makers, warned of using styrofoam to support instruments in cases because a corrosive gas held in the air pockets can cause damage; reticulated eurothene foam, into which steam has been used to drive out gases, is much preferable. R. K. Lee, a professional engineer, presented an illustrated demonstration of his fine restoration of a 1684 Perticis virginal, carefully marking his corrections of a poor restoration perpetrated early in this century by Franciolini, 'the master of the dull rasp', preparing a comparison table of four Perticis instruments, and lamenting the demise of virgin forests of cypress. Scott Odell (Smithsonian Institution) discussed cleaning brass instruments [see *Early Music* II/4 (October, 1974), p. 267], and will provide a list of suppliers and descriptions of testing methods of interested correspondents. William Monacle, considered by many baroque violinists here to be matched only by Frank Hubbard in his restorations, decried the present extravagant cost of strings, and (in referring to Franciolini) pointed out that the restorer of today should bear in mind that he is only a temporary custodian of instruments from the past.

In the session on flutes, discussion ranged from the Chinese jade notch flute by Betty Hensly, who performed a longish Suite commissioned from Alan Hovhanness, to an 1831 Boehm London patent flute in which Michael Zadro sees Boehm experimenting before his 1832 reform. This session closed with a baroque flute and harpsichord performance by Jean Antrim and Jocelyn Chaparro.

In the last session on performance practice, Edmund Bowles illustrated the proper design and playing of tympani in the Baroque, showing the shallower shape that produced more overtones, the types of wooden, leather, or woollen stick-heads, and briefly discussing references to performance by Speer, Eisel, and Altenburg. Richard McGowan presented guidelines for performing Italian baroque woodwind sonatas by observing some 200 compositions, while avoiding the thorny issues of dotted rhythms and *notes inégales*. The session ended with a performance by the New York Cornett and Sacbut Ensemble led by Ben Peck, including Schütz' 'Fili mi Absolom' sung nicely by Elliot Levine.

This AMIS meeting admirably demonstrated a broad range of interests and research, especially now in the late 18th century and 19th century, and in American instruments. Over 100 people attended the meeting (including Graham Wells and Tony Bingham), and the programme chairman, Edwin Ripin, performed a commendable service for all concerned.

BRUCE BELLINGHAM
University of Connecticut, USA

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continued from page 313

lectured on renaissance culture and its background. While the state rooms and banqueting halls of this immense urban hotel of embossed wallpaper and enveloping black pvc armchairs reverberated to the energetic tones of relays of lusty brass bands downstairs versus youthful orchestras upstairs and heavenly choirs across the hall, the Monteverdi Consort managed to find a small room to rehearse for Professor Arnold's final lecture, leisurely and refined in the pale winter sunshine filtering through the Japanese paper windows. Meanwhile in the Imperial Room, the fashion show of brass band uniforms (complete with television close-ups of trimming details) was removed with despatch to make way for the rebec, viols, renaissance flute, crumhorns, recorders, lute, renaissance harp and percussion of Collegium Orpheus, queuing up outside the door to take part in Dr. Kanazawa's lecture.

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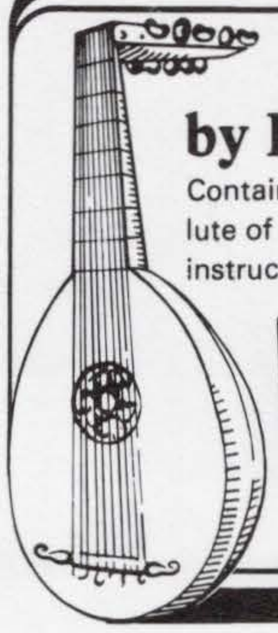

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An historical note on the music supplement

In the years 1480-1520, French secular music underwent a transformation from the three-voiced Burgundian chanson based on a text in the *formes fixes* to a freer type that resulted eventually in the *chanson nouvelle* of Claudin de Sermisy and Clément Janequin. During this period, composers wrote basically two types of chanson: the 'courtly' chanson with a text similar in content to that of the Burgundian chanson but generally no longer in the *formes fixes*, and the *chanson rustique*, based on a popular monophonic melody, the text of which was generally considerably less serious than its courtly counterpart.[1]

One of the outstanding composers of both types of chanson was Josquin des Prez (*c.*1440-1521), who wrote approximately seventy-five chansons; of these, about forty are *chansons rustiques* and thirty are courtly, the remainder fitting neither category.[2] Josquin's *Qui belles amours a* (not included in the composer's complete works) is a *chanson rustique* and is based on a popular melody found in a monophonic chansonnier in Paris. The melody is treated in a free manner. Josquin omits phrases of the tune, rearranges those that he retains, and reworks the form into an ABA pattern which he then sets as a canon between *superius* and *tenor*.

NOTES

1. For further on the chanson between 1480 and 1520, see Howard M. Brown, 'The Chanson Rustique: Popular Elements in the 15th- and 16th-Century Chansons', *Journal of the American Musicological Society* xii (1959), 16-26; H. Brown, 'The Genesis of a Style: The Parisian Chanson, 1500-1530', in *Chanson and Madrigal*, 1480-1530, ed. by James Haar (Cambridge, Mass., 1964), 1-50; H. Brown, 'The Transformation of the Chanson at the End of the Fifteenth Century', *Report of the Tenth Congress, International Musicological Society* (Llubljana, 1967), 78-96; and Martin Picker, *The Chanson Albums of Marguerite of Austria* (Berkeley, 1967).

2. For example, Josquin's motet-chansons with their sacred *cantus firmi* stand outside the two categories discussed. The exact number of chansons by Josquin is not clear, due to varying ascriptions in different sources.

Rare Vaudry harpsichord

The Victoria and Albert Museum, with exceptional perspicacity, has acquired a rare 17th-century harpsichord, made in Paris in 1681, which until recently stood in a chateau near Beaune, where it is believed to have been since it was new. The maker's name of this superb instrument (which Kenneth Gilbert played in a concert in the Museum on 13 May, with Jordi Savall, gamba), Jean-Antoine Vaudry, is not only found on the jack-rail but is inscribed in chalk underneath the soundboard. The instrument is also an important piece of dated Louis XIV furniture, handsomely decorated, and now restored by Messrs Adlam and Burnett. Derek Adlam will describe the process of restoration in an article in our harpsichord issue of January 1976. Vaudry is recorded as having been 'seul maître faiseur d'instruments de musique du Roi'.

American Gamba Conclave

The Viola da Gamba Society of America will hold its 13th Annual Conclave from 10-16 August at the University of Connecticut. The teaching faculty will include Mary Springfels (formerly of the New York Pro Musica) and Adrienne Hartzell (Boston Camerata, New England Consort of Viols). The organizer, Dr Bruce Bellingham is also trying to attract a number of viol makers, in order to encourage better communication with players and more research and production of instruments. Those interested should write to Dr Bruce Bellingham, c/o Conferences and Institutes, U-56, University of Connecticut, Storrs, Conn. 06268, USA.

Correction

In the Register of Early Instruments published in the April issue, the Dipper brothers have been confused. It is Drew Dipper who makes three-holed pipes and tin whistles through Tony Bingham of 47 Poland Street, London W1V 3DF, and Colin Dipper of West End House, Heytesbury, Wiltshire, who makes hurdy-gurdies. We apologize for this error.

The correct title of J. E. Altenburg's book reviewed by Don Smithers in our last issue is *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art*, published by the Brass Press, 148 Eighth Avenue North, Nashville, Tennessee 37203, USA. The Brass Press also publish the reprint of Eichborn's *Das alte Clarinblasen auf trompeten* mentioned on page 181 of the July 1974, issue.

Trevor Pinnock's second article on 'Buying a harpsichord' will appear in the October issue as will Graham Wells' summary of the season in his London Salerooms.

Denis van Alsloot's most ambitious painting, Ommeganck, *46 inches by 150 inches, of the spectacular baroque procession which wove its way through the streets of Brussels on Sunday, 31 May 1615, to honour a remarkable woman, Archduchess Isabella, who with her husband, the Archduke Albert, governed the Netherlands in the name of Spain, but with full sovereignty. Albert and Isabella kept a magnificent court, were lavish patrons and staged numerous public entertainments and processions. There are two pictures in the Victoria and Albert Museum, the one illustrated here, and another representing the senior guilds, which has been cut into two. Two other paintings of the procession by Alsloot have been lost, two are in the Prado, Madrid. The cortège illustrated here consisted of ten cars, preceded and followed by horsemen and men riding on camels.*

THE FESTIVAL OF LIÈGE (BELGIUM) PRESENTS

13-20 SEPTEMBER 1975

"LE SIECLE DE LOUIS XIV"

WORKS BY

Lully, Muffat, Charpentier, Locke, Blow, Purcell, Chambonnières, D'Anglebert, Froberger, L. Couperin, F. Couperin, Duphly, Marais, Roberday, Grigny, Marchand, Bach, Corelli, Fux, Vitali, Geminiani, Telemann, Schmelzer, Philidor, Handel, . . .

VOICES

A. and M. Deller, Z. Vandertseene, R. Yakar, J. Bastin.

ORCHESTRAS

La Petite Bande (S. Kuijken)
La Bande des hautbois Michel Piguet
The TARR Brass Ensemble
L'Ensemble Parnassus

CHOIR

Collegium Vocale Gent (P. Herweghe)

BASS VIOL

W. Kuijken, S. Kuijken, A. Glatt

HARPSICHORD

G. Leonhardt, K. Gilbert, R. Kohnen

TRAVERSO

B. Kuijken

VIOLIN

S. Kuijken, L. Van Dael, M. Leonhardt

ORGAN

B. Foccroulle

CELLO

W. Kuijken

LUTE

P. Lemaigre

Information and Bookings

To the secretary of the Festival of Liège. The booking office is open at 14.00 to 18.00 from the 10th of September until the 12th and from the 15th until the 19th September. Bookings can be taken in the evenings at the entrance.

Secretary of the Festival of Liège, 16, place du 20 Août, Bte 6, 4000, Liège (Belgium)

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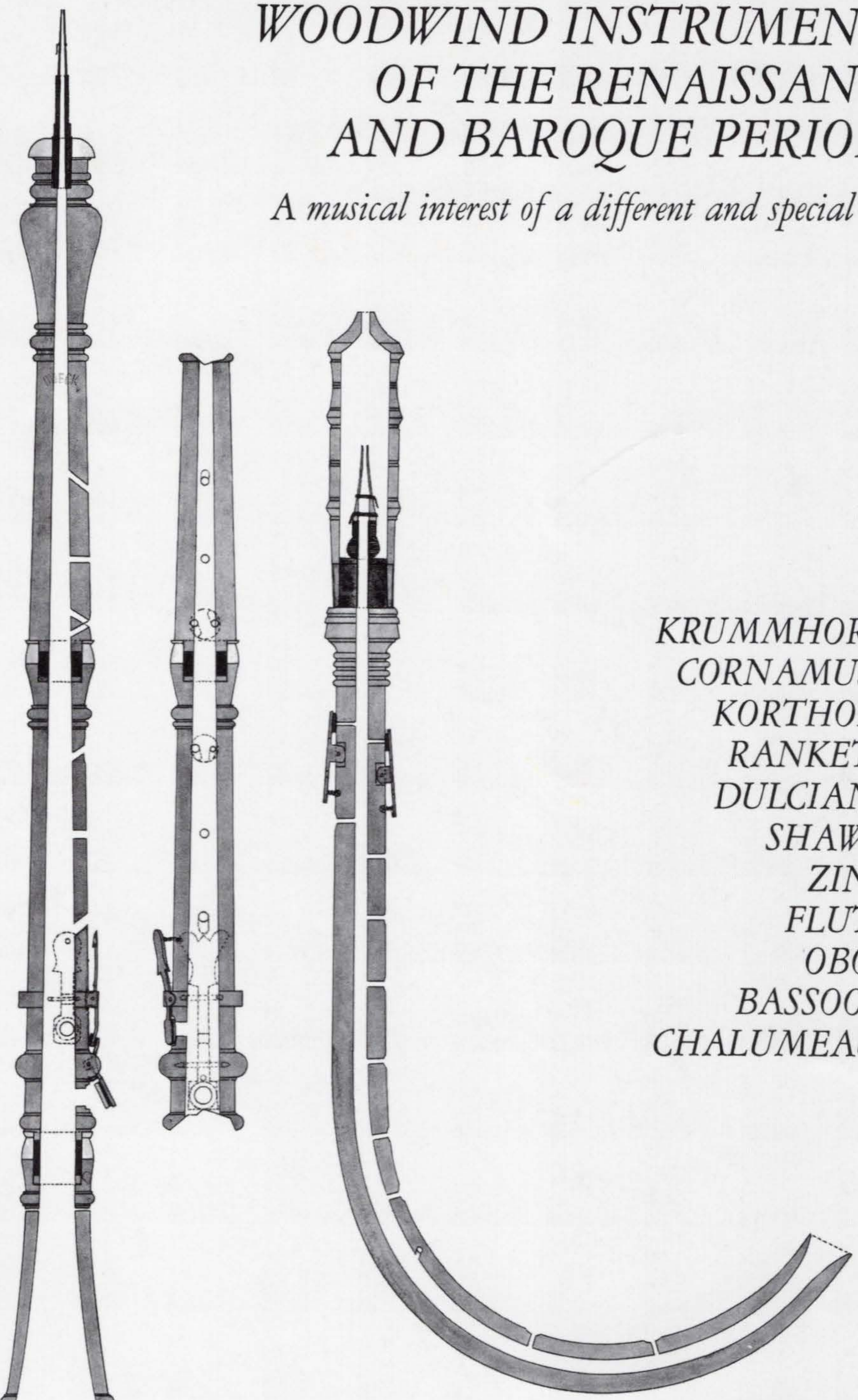

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